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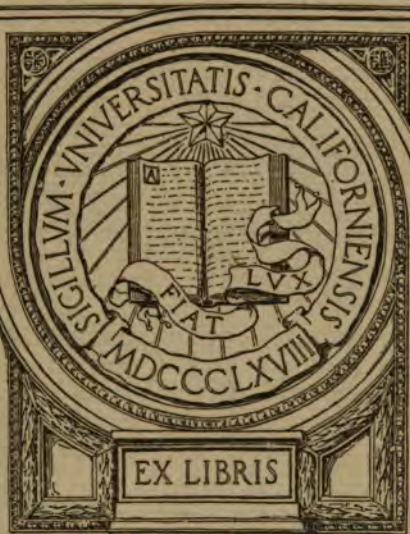
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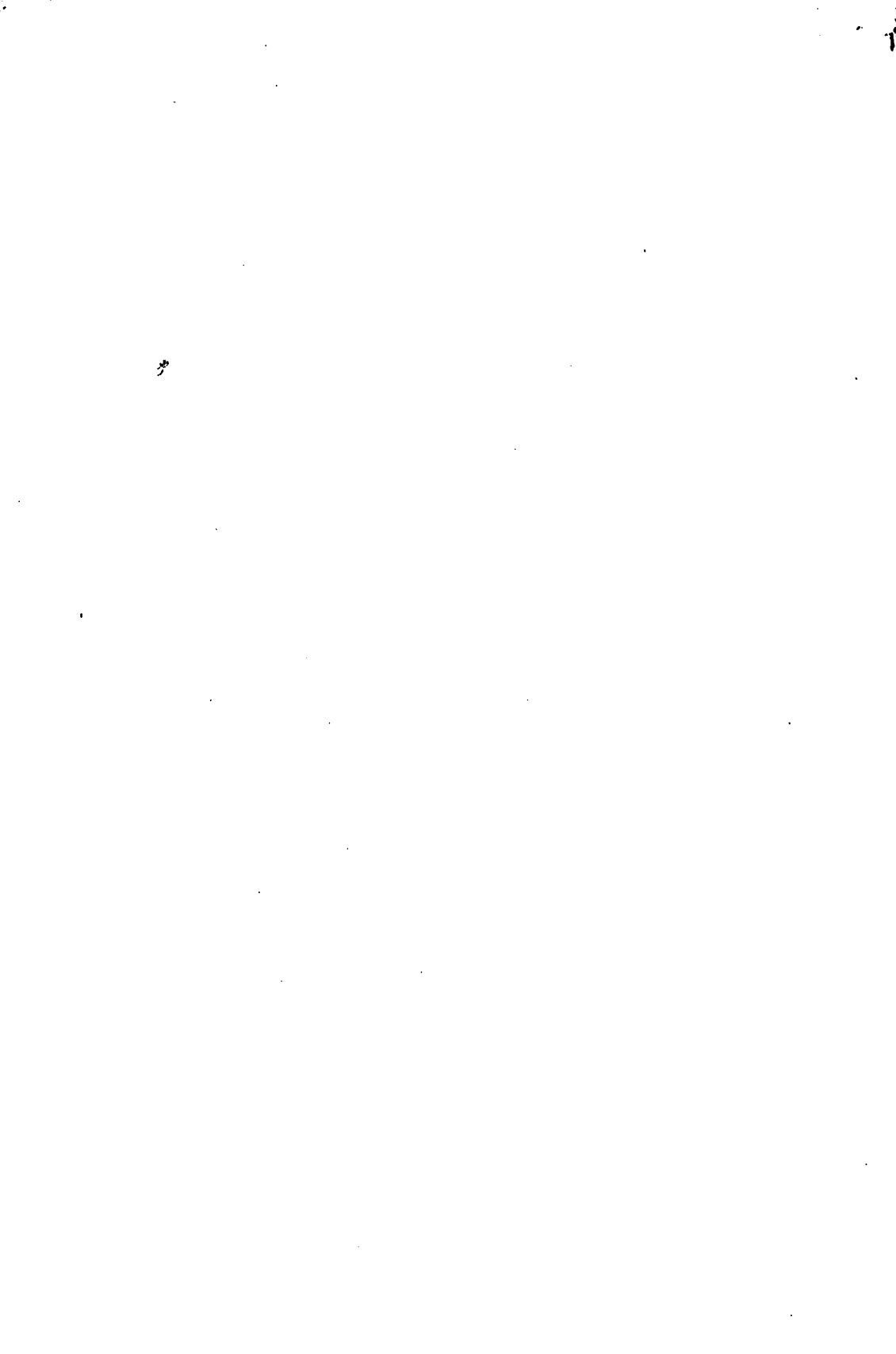
Conference of Cities

Held in connection with the

PAGEANT AND MASQUE OF ST. LOUIS

May 29-31, 1914

**St. Louis
Pageant Drama Association
1914**



PROCEEDINGS
of the
Conference of Cities

Held in connection with the
**PAGEANT AND MASQUE
OF ST. LOUIS**
May 29-31, 1914



St. Louis
Pageant Drama Association
1914

PREFACE

THESE Proceedings are printed in accordance with the recommendation to be found on Page 68, the Executive Committee of the St. Louis Pageant Drama Association having voted to defray the cost of publication as part of the expenses of the Pageant and Masque. They are issued under the editorial supervision of Dr. Arthur E. Bostwick, Chairman of the Book Committee.

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The Saint Louis Pageant Drama Association

CONFERENCE OF CITIES

SAINT LOUIS

May 29th, 30th, and 31st, 1914

**Wednesday Club Auditorium
Taylor Avenue and Westminster Place**

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Chairman St. Louis Pageant Drama Association.**

**May 30. J. Lionberger Davis, Esq.,
Chairman Central Council of Social Agencies.**

**May 31. Dr. Arthur E. Bostwick,
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Mrs. Mary Austin.....	San Francisco, Cal.

First Session

Friday, May 29th, 1914, 10:00 O'clock A. M.

CHAIRMAN, HON. JOHN H. GUNDLACH.

The Conference was called to order at 10:00 a. m. by the Chairman of The Saint Louis Pageant Drama Association, Hon. JOHN H. GUNDLACH, of St. Louis, who spoke as follows:

Ladies and Gentlemen:

We expected to have the Mayor of St. Louis present at the opening of our Conference, but through press of business, he will not be able to get here until about 11:30, and we shall necessarily have to wait for our Address of Welcome until that time; but as President of The Saint Louis Pageant Drama Association, I wish to assure you that we are delighted with this opportunity to entertain our visitors, especially when we know that they represent an element in the community which means so much for human endeavor.

The word "city" should inspire everyone. To know what a city means—to know the power that lies in community and to apply that power intelligently is the greatest asset of any city.

We are gathered here to learn more about these subjects, which you will find on our program, to listen to men and women who have made a study of community effort as a science, and I am sure that we shall be much benefited by and highly delighted with the papers which will be read this morning and the remarks of those who are on our program and of those who will later discuss the subjects.

As to who the seer is that can lift the veil of future human endeavor through the instrument of the city, no one can tell; who the pioneer or crusader of the future, who will bring realization out of our dreams, will be, we cannot tell—but it lies within the responsibility of every citizen of the community to give to the community at least a part, to give something in return for the great benefits that flow to him or to her from the community.

The Chairman is not expected to make a speech; not expected to do anything but caution all the speakers to limit themselves to 10 minutes. In this instance, the Chairman is constrained to make the time 15 minutes, but should the speaker use more than that length of time, I shall be compelled to use the gavel.

All discussions of the subjects before the Conference this morning will take place after the four papers have been read, and every speaker from the floor is requested to announce his name so that we may know who he is and where he is from, so that the discussion may appear in the record in proper form.

The first speaker needs no introduction, as he is a man of national reputation, who, since the kaleidoscopic pictures of last night, has established a reputation greater than before. I take great delight in introducing Mr. Percy MacKaye, who will address you upon the subject of "The Civic Drama as a Constructive Social Force."

PERCY MACKAYE.

Ladies and Gentlemen:

This is a unique conference; it is also a momentous one. It is momentous for what we can make of it, if we will. It is pregnant with large and thrilling significances, not only for this city, but for a nation of cities; not only for America—but for the Americas here represented.

We are met to consider an old need, long ignored, newly recognized; we are met to consider and to help a crying human need—the need of public recreation.

This is no academic theme; this is no theme for the pleasant discursiveness of afternoon tea meetings. I am aware that it has often been dealt with as such. I am aware that recreation is too often an afterthought of society—a subject considered trivial in importance compared with the day's work—with business, politics, religion. But if we deal with it so, we shall guiltily neglect a golden opportunity—a national opportunity for constructive social service.

For public recreation is a passionate need; it presses upon us day and night, from all sides; it rises with a stifled, terrible demand out of the hearts of a hundred million fellow citizens; it twinges and galls the solution of every social problem, whether of business, statecraft or religion.

It has been neglected with what shameful results: the warping, the impoverishment, the corruption of the glad souls we were given in childhood. It has been publicly ignored. It can be ignored no longer with public safety.

"But is it ignored?"—the doubter may retort—"are we not surrounded by recreation? Are we not a nation of ball leagues? Do not 'sox,' red and white, possess our souls? Behold our miles of public parks, our racing tracks, our summer beaches, our glittering theaters, our dance-halls, the million-mile films of our 'movies.' What are you talking about? *Where* is this crying need of recreation?"

We must use words to confer, and what I am talking about is none the less a passionate need because I must name it by that word *recreation*, which so poorly represents its passion in everyday speech.

In recreation, I am talking about the most common of human needs, and the least understood—simply this: the desire we all feel to become something different, something happier, yes, something holier than we are; in short, the desire to imagine—practically.

By recreation, then, I mean simply a practical means of developing imagination. The time and scope of this address are too brief to discuss imagination as a constructive force. In this conference, I think it would be unnecessary. It is enough to point out, in passing, that the world's recognition of its foremost statesmen, poets, engineers, scientific discoverers, acknowledges imagination as the very greatest constructive power available to social service.

Now, in all the forms of recreation which I have alluded to, our familiar ball games, dance halls, theaters, etc.—what public policy, what practical opportunity, do we find for this development of imagination? In nine-tenths, I think we shall find no such public policy, no such practical opportunity. We shall find instead a vast field utterly neglected by public policy and utterly infested by commercial speculation. And as a result we shall find this vast field—capable in itself of developing the noblest forms of recreation—blindly handed over to a self-seeking, unsocial control which for its own ends uses the precious leisure of millions of men, women and children with one of two results: to kill their time or to corrupt it.

Strangely, the first result is accepted, even welcomed, by great numbers of people, yet for an obvious reason. To most workers in America, the worry and struggle of their working hours are so painful that hours of simply forgetting are a welcome substitute. For the most modern workers, their life is a sort of toothache, but since the tooth cannot be advantageously extracted, their prayer is for some kindly dentist to provide an opiate. Kindly dentists are not lacking—for cash; so the opiate is provided in the form of sundry pills of so-called recreation. Thus for real happiness they substitute cessation of misery. So much for those who simply *kill* their time.

As to those who corrupt it, I need only refer you to the sociological records of any of our great cities.

In all those records we shall find evident a startling fact; startling, yet seldom alluded to by the sociologists. It is this: the corruption of citizenship is very closely connected with art—with perverted art and most conspicuously with some perverted form of dramatic art. This fact seldom, if ever, is cried aloud in political campaigns; yet it ought to be, and will be; for it moulds politics and citizenship, since it moulds the citizen.

Almost universally art is considered a matter alien and aloof from the man in the street—the man in the street himself considers it so. Yet the lure of art is one of his strongest passions. So that passion is commercialized. In all hours of leisure, crude though it be, the lure of art crowds not only our theaters, dance halls, vaudeville and motion picture houses; it is also the spectacular motive power of camp meetings, chautauquas, Billy Sunday assemblages and the most ancient rituals of the churches.

Thus for the lure of art, billions of dollars are invested in our country—not, however, in most cases with the object of ennobling the forms of art, and of purifying its basis of human passion. Not so, but with the object of converting that noble human passion into cash—into stocks and bonds for individuals.

What is the remedy? To decry this passionate art, because it exhibits corrupted forms? Such is the policy of the Puritan. But that policy is as unsocial as the corrupting policy of the speculator. No; the remedy is publicly to recognize art, and so to redeem not only art and artists, but those whereby these exist—audiences, the public, those great masses of the people who yearn for expression and imagination, but are defrauded of their object.

So the new democracy, the new nationalism, the young socialism, the new liberty, the living forces which stir today our country politically, needs must ally themselves anew with art to solve our democratic problems—needs must ally themselves, therefore, with the most democratic form of art, the drama. By such alliance the drama itself becomes converted to new forms, new motives, new uses: the drama itself—for generations commercialized, individualized—becomes social, co-operative—a new thing: the civic drama.

The civic drama: that, therefore, is the central issue of this conference. That is the living heart of all we shall discuss here in our three days' meeting. For all those subjects which the speakers who follow me will illumine—the Theater, an Enterprise or an Institution, the Municipal Theater, the Modern, the Open-Air Theater, Municipal Recreation, Music, Folk Dancing, Public Holidays, Humanizing City Government—to all these the three great slogans of the Civic Drama are essential: participation of the people in their art—the redemption of leisure—imagination in recreation.

These, then, not only represent constructive social forces; they sum up the highest constructive social forces, the development of imagination.

The civic drama, properly organized, is the most effectual instrument.

In its organized beginnings, I need only refer today to the occasion which has given birth to this conference; the production by St. Louis of its Pageant and Masque. Whatever may be thought of the technical work of its directors, there can be only one opinion of the civic spirit which organized it. That organizing spirit has practically exemplified the slogans of the civic drama for all modern cities. By means of that organization, the citizens of St. Louis have actually participated on a vast scale in dramatic art, they have really assisted in redeeming their own leisure to happy, constructive uses, they have truly enlisted imagination in their recreation.

Friends and Fellow Workers, Pageant and Masque are ephemeral! They will quickly pass to realms of "cloud-capped towers" to remain only in memory. The vast stage on Art Hill will itself unhappily be cut off from many noble future possibilities and destroyed, unless some intelligent providence shall prevent now and in time. But this conference—this coming together from many distant cities of you men and women for an object so vital, so profound—this our "League of the Cities," Friends, let us not allow this to be an end, but rather, let us make it a pregnant beginning—the beginning of a mighty and holy alliance for definite social endeavor.

Before we have disbanded, on the day after tomorrow, let us perpetuate this Conference, determine upon its next place of meeting.

And may we be no less definite than ardent; let me urge upon your consideration that in all we may now discuss, we shall do wisely not to scatter the fire of our Conference; but to focus it upon that vital issue common to all its themes—this question:

The Civic Drama. Shall it be publicly recognized and established as the most effectual means for the art expression, publicity and co-operation of modern cities?

On this new platform of democracy—its passionate need of art—let us unite Saint Louis with the nation!

CHAIRMAN GUNDLACH: Mr. MacKaye has correctly said that this Conference is unique in the history of cities, the gathering together of representatives from all over the country to discuss means by which the people may lift themselves through the power of co-operation on to a higher plane; and it has been our idea in holding this Conference not only to bring out the co-operation of the people, but also the co-operation of the larger units—the cities—into a greater and larger force; and with that end in view we are to listen to a number of speakers from all parts of this country. I now have the honor of presenting to you Professor George Pierce Baker, Instructor of English at Harvard University, Boston, Mass., who will speak on the subject, "The Theater: An Enterprise or an Institution."

PROFESSOR BAKER.

Mr. Chairman, Ladies and Gentlemen:

I want to preface my remarks by alluding to my old friend and former pupil, Mr. MacKaye, and to add that whatever may be offered in the way of praise for those who produced and wrote the Pageant and Masque of St. Louis, and in spite of his high words of praise for the community spirit, and despite what may be said and ought to be said of your local spirit, I want to state as

one of the strangers within your gates, my profound admiration for what Mr. Stevens, Mr. MacKaye and the Directors and Composers of the Pageant and Masque were able to accomplish here; I particularly desire to mention the artistic effects and the smoothness with which the vast performance was rendered upon the first occasion last night, for it is in my opinion a triumph in the art of the drama of the masses for the masses.

I wonder if you know why we people who care for pageantry care for it most. Those of us who have been dealing with matters of art in the theater, and studying along those lines, know perfectly well the difficulty one finds in trying to get put on the theatrical stage what one thinks one has written. The author knows at least what he has tried to bring out in his play, but under conditions as they exist today, it is utterly impossible to break through the conventions, the rules that stage managers say they must obey, and to bring out a play as the author of the play feels it should be given.

The pageant, then, is a sort of Declaration of Independence; it is a freedom for the artist. The artist may see produced in the pageant the ideas that he feels should be brought out.

I have been asked to speak to you today upon the subject, The Theater, An Enterprise or an Institution. You all know the changes that have taken place in the last 40 years, and some of you know very intimately the changes which have occurred within the last 25 years; yea, in five years we have seen it change in a most remarkable way. But I am not a Jeremiah, for had I been inclined toward grieving, if grieving could have killed, I would not be with you today. Conditions have been bad, but they have improved, and improved enormously.

All who have had anything to do with the theater these last 25 years know that it was practically impossible to get the reading of an American play, let alone its production. A play to be read or produced here had to bear the stamp, "made in Germany," "made in England"—but no matter how well made, if made here, practically no attention was paid. But now a play, an American play, can be read if it has anything in it (and it can be read when it has nothing in it). The time has arrived when the American public wants the American play.

How are we to give the dramatists of this country that perfect freedom in choice of subject, with a fair chance of production when they write what is in their minds and what they think should be produced? It is very difficult to find a producer who, when I take to him a play which he admires, will guarantee that it will be placed in the hands of those who will study that play above all things in the light in which it was written, when the author has worked so profoundly to get those effects.

Authors are not infallible, but I take the stand that an author who has studied his subject thinks he knows, and probably does know, more about it than the man who does things now as they used to do them 40 years ago, or even five years ago. The present state of affairs is due to the fact that the author is looking ahead to meet the needs of today, while the manager looks back; the author lives in tomorrow, while the manager lives in the day before yesterday.

How are you going to meet this difficulty? Perhaps you do not know that before the Drama League of America was formed, there was in this country a quieter league, with no special place of meeting, no special organization, but an understanding among instructors of the English drama and other drama

courses in the colleges and universities, setting out certain ideas and standards of drama. I am not speaking for Harvard particularly; I am speaking for all universities and colleges, and I know that a very large share of credit is due them for the quickening of the interest in the drama in this country within the last twenty years. As these courses have increased in number, the work has become more and more definite. I believe our present great interest in pageantry has been fostered largely in this way. -

There are things that must be accomplished before we can take the theater out of the class of the enterprise and classify it as an institution. In the first place we must have dramatists who are willing to work for what they believe is right, often making sacrifices; men who are willing to live their lives, as men and women have done in every field of accomplishment.

You may never take the theater out of the business world, artists are not always the best business men; but I should like to see a fair division. A field where a college graduate might enter as he does medicine, the law, the business of engineering; considering the management of a theater after years of training and preparation, not entirely as a business, but as something in which he is interested and wishes to work in because of his preparation and adaptability. I expect the time will come when such a career will be thoroughly respected and of the highest value to the community, and that very soon men and women will work with that goal in view. They will have their own theater, where they can carry out ideas which they believe to be right—artistically right. So that it will be in this country, as in certain European countries, not a position of a paid assistant, but a position of dignity in the world of art and the world of letters.

Secondly, we must take the control of the theaters out into the country at large and out of New York City. This is coming; no need to go to a New York manager—plays succeed here and in Chicago and on the Pacific Coast—they even succeed in New England (and sometimes they go to New York where they often fail). Frequently plays are successes in New York, and when they come out to us, we do not like them. The day of independence is coming, and conditions make the writing of a local play feasible; playwrights, men and women, are found in St. Louis, Chicago, San Francisco and New Orleans, which indicates moral, healthful and right conditions.

It is not a part of my subject to tell you how I think this may be done; perhaps the next speaker may indicate this. I do not believe that there is any one "cure-all"; first, we must train our public, and I believe the public in general wants what is best—it does not make any difference whether it be light opera or the most serious problem play, we must teach them to call for the best. I have no patience with the "high-brow" (although of course I am usually considered in that class); from my own experience the "high-brow" is generally the man who likes the play that you do not like, otherwise, I have no particular objection to him. But I have great faith in the people at large, and I believe they can be trusted to choose what is right when they have had an opportunity for finding it out, just as that vast number who witnessed the Pageant and Masque out on Art Hill last evening showed that they appreciated what was being done and were interested in it.

We shall always find men and women who are willing to make the temporary sacrifices to bring forth the best in every line, and while I do not personally believe that the theater will cease to be a business enterprise, I thoroughly believe that we shall have the municipal theater and perhaps the en-

dowed theater, as in Norway and other European countries; but we will undoubtedly in this country have the theater as a business enterprise always.

CHAIRMAN GUNDLACH: After listening to the messages from the East, I am sure we shall all be delighted to hear the next speaker, who is from the University of Wisconsin, in the City of Madison, who will entertain you upon the subject of "The Municipal Theater." I take pleasure in introducing Mr. Thomas H. Dickinson.

THOMAS H. DICKINSON.

Mr. Chairman, Ladies and Gentlemen:

Permit me to register my profound gratitude for the privilege of participating in the program of this, the first Conference of Cities, and to voice my sense of some timidity as well as pride in having my name associated on the program with these gentlemen whom for years I have considered way-breakers and leaders toward a better art of drama in the United States.

It is to be my privilege to discuss only one of the topics that go to make up the field upon which they have so ably spoken. In interpreting my topic, "The Municipal Theater," it is my purpose to speak generally, rather than in any specific sense.

In the whole history of the theater, the city has been the basis of theatrical activity. Theaters have existed only as an expression of community life, and theatrical problems have been most acute at the time the city is largest and most complex. The state of the drama therefore is closely related with the state of the city.

I think those of us who are interested in the theater as art are sometimes disposed to misunderstand the social interest which the world is taking in the theater today. We feel that in looking upon the theater as an organ of society something is lost to it as an instrument of art. Careful thought convinces us that this is not the case. There can be no objection whatever to allowing the theater to answer its social obligations, if thereby the theater is led to satisfy its art obligations. I take it that speaking in an absolute sense the two are identical, and the one cannot be secured without the other.

We who are looking forward to a better dramatic art do not expect to secure it by removing it from society, but by basing the drama more on society's natural processes than it is based today. In other words, we believe that drama is at a low state today because it is unnatural. As Mr. Baker has said, we do not believe that it will be desirable to remove the theater from business enterprise, but we do believe that it will be possible to include under business enterprise forms of theaters that will give individual artists freer scope and better range for their activities than they have at present. That necessity for freedom to experiment which is the life of every art will come when the theater is properly organized on a social basis.

During the last fifteen years, as we have heard from the two preceding speakers, there has been much discussion of the problem of utilizing the people's leisure. It has been seen that this leisure provides an excellent opportunity for art, both for large masses and for the few. At the present time these hours are being wasted by amusement which is both unsocial and inartistic. Now I do not come before you advocating the subsidizing of the theater by the State, the City, or the individual. That is an easy but not a successful

expedient, for it is a solution that comes from outside rather than from inside the problem. If the problem is to be solved at all it must be solved by natural methods; it must be solved from within. I know this is not a popular position, as it does not provide immediate results, but I think it is logical. And I think if we watch society at work we find that whenever an instrument fails to serve its purpose society sets about to destroy that instrument or to perfect it.

This, in my opinion, is what has been going on in the theater. Society has found that the old theater is out of touch, and it has set about providing a new theater. The history of the past ten years has been a history of revolt against the theater in its organized forms.

The first thing that the theater has lacked has been participation. This you have been told already this morning. The necessity for participation is shown by the growth during the last few years of a great number of activities which are closely connected with the dramatic, but have nothing to do with the theater. These are the festivals, the dramatic games, the story hours, the folk ceremonies, the dances, masques and pageants, of which we have had a great many for several years. In the strictest sense these are expressions of the dramatic faculty, but they have grown up outside the theater because the theater has no room for them. Because the theater did not provide these things society revolted against the theater. Perhaps I might better say, society started to erect a new institution.

Here we have the revolt against the theater because it does not serve the social need. And at the same time we have been having a revolt against the theater on the side of the artist. Practically all the important names in the theater of the last generation have been those of "outsiders"—Maeterlinck, Hauptmann, Brahm, Reinhardt, Shaw, Barker, Antoine, Lugne-Poe, Yeats, Lady Gregory, have all been in some degree outsiders, and some have never been taken over into the professional ranks. The history of the recent theater has been the history of its "outsiders."

Now, all this revolt has but one meaning. It means that the old institution of the stage is not serving the need. To serve this need there may have to be in the future the theater of the 5,000, or of the 50,000, with its broader appeals, its greater participation, its more specific social reference; and at the same time there may have to be the more intimate theater for a closer artistry. As a matter of fact the municipal theater will, like the city, be a complex thing. It can never be one institution dedicated to one type of art. It will, if it is to serve its place in society as in art, answer to many demands and always be free.

I do not despair of the future of drama in America. I believe that society sets up its own processes and that these processes are good. I am willing to trust society to find the way to art. I confess I do not believe much in subsidies, which seem to throw breakwaters against society's natural currents. Neither have I much hope from organizations established for the serving of specific artistic ends. Even if these ends may be gained it often happens that the important thing comes from some other direction that was out of the line of vision.

The organized theater as it exists today has served its purpose and is being modified to other forms. It will be sufficient if in the changing forms the artist is, on his side, left free for his best work. The artist has nothing to fear from society's demands. It is only when the theater is unsocial that it discourages the best things in art.

CHAIRMAN GUNDLACH: When the history of the St. Louis Pageant Drama Association is finally written, one significant fact will be brought out, and that is the prominent part that women have played since Miss Charlotte Rumbold conceived the idea of having a Pageant in St. Louis right on down to the first performance of the same and to the opening of this Conference. None have worked more unceasingly for the successful fulfillment of our hopes than have Mrs. Moore, Mrs. Kroeger, Mrs. Von Windegger, Miss Taussig, Mrs. Spraggon and the other ladies I could mention. It is fitting therefore that upon this, our first program, we should have the name of a lady who has done much towards the democratization of art, one who lives upon the Pacific Coast. We have heard two speakers this morning from the East and one from the Middle West, and we shall be greatly pleased to have Mrs. Mary Austin address us this morning upon the subject of "The Open-Air Theater."

MRS. AUSTIN.

Gentlemen and Ladies of the Conference:

I have been intensely interested in all that has been said to you this morning, and especially in its connection with the subject which has just been announced to you, on which I am to talk. As many of you know, the climate of the Pacific Coast is particularly suited to the open-air theater, assuring us as it does of six or seven rainless months, and already there are a number of them established in California. Six years ago the Forest Theater was established at Carmel, and before that the plays presented at the midsummer Jinks of the Bohemian Club in their redwood grove were world famous. So many others, among them the well-known Greek Theater at the University of California, have sprung up since, that the open-air theater is no longer an experiment, but a recognized feature of the community life.

There are many reasons why the open-air theater should be the preferred type for a municipal playhouse. For one thing it is cheaper, as there is scarcely any section of the country, especially in a mountainous region like California, where some form of natural amphitheater is not provided. In some cases the equipment is so simple that it is only when a play is going on that the site could be suspected. Many of them dispense with seats, the audience bringing their own cushions or rugs, and the stage occupying some natural level or even the opposite slope of the hill or the cañon wall. At the Bohemian Grove the seats are cut from huge logs placed on the level, the stage rising before it between the tall redwoods. At Carmel a platform stage has been built around the trees without cutting them, and benches have been provided for the audience. The Greek Theater is finished in concrete and seats 10,000 people.

Another excellent feature of the outdoor theater, besides the small initial cost of the "plant," is the quality of recreation which is given to any performance. The mere going into the woods itself has an attraction for the whole family not afforded by overlighted, overheated buildings. The occasion becomes a festival; it admits of picnic suppers, social festivities, a change from the everyday mode of living. The outdoor theater brings the people together in the spirit of the village fête, which at one time celebrated the anniversaries so dear to the villager. It creates its own atmosphere. It awakens appreciations of suitability in the dullest mind. It is hardly possible to hear things vulgar or suggestive in such a setting. I recall that on one occasion a play had been put on at our theater at Carmel which might have been very well at a professional

playhouse, but was so out of keeping with the forest theater that my man of all work, who would undoubtedly have enjoyed it on Market street, was moved to protest against it. His objection was that it "didn't seem to belong."

The sort of plays that appeal most to the outdoor audience are exactly those in which the community as a whole should be most interested; those which portray the struggles of pioneer life, those drawn from local history and American history in general, especially those which derive color from the local setting, are most in demand; and it is a pleasure to be able to state that the playwrights are meeting the demand competently.

Plays which bring the mind to a contemplation of nature and the attempt to find God behind his symbols of fire and flood and forest are as popular as they were with primitive man.

Perhaps the Bohemian Club, which is composed largely of that class known to American literature as T. B.'s (tired business men), would be surprised to hear me speak of their midsummer performance as a religious play. As a matter of fact, such as have been published prove to be not only highly poetic in form, but of a profound religious significance. The last one, for example, dealt with the Conquest of Fear. For generations the people had paid tribute to the god of Fear, but finally there arose one who disbelieved in the god, and having no fear in his heart very quickly proved that the god was no more than a man-created monster. And if the conquest of Fear is not the work of religion, what is it?

Another type of play which is remarkably suited to the open-air theater is founded on the native Indian lore, the folk tales of the locality. Few people realize what a rich field there is here, and almost untouched—legends as noble and beautiful as those of Greece and Scandinavia, on which the great dramas and operas of the past are built. As most of these tales were of communal origin, they are best seen when produced by the community spirit, and it is on such work as this that we are to count for a great national art which shall express the national spirit in its democratic relation to the unseen forces of life.

CHAIRMAN GUNDLACH: Before going into the general discussion of the papers that have been read this morning, I want to call upon a gentleman who is visiting here from a suburb of ours—Chicago. This gentleman is on our program for Sunday afternoon, but as he has a message calling him home, he has consented to speak to us this morning. I take pleasure in introducing to you Mr. J. E. O. Pridmore, of Chicago, who will speak on the subject of "The Modern Theater."

J. E. O. PRIDMORE.

Mr. Chairman, Ladies and Gentlemen:

We have heard from gentlemen who have talked to you on the social and civic side of the theater; I will speak of theater architecture, of the theater building itself, and of the evolution of modern theater building. In tracing this evolution we turn back to the period when the theater was perhaps a more important institution even than it is today.

Two thousand years have passed since the great Vitruvius asserted that next in importance to the location of the Forum came the selection of a site for the theater, declaring that it must be as healthy as possible.

The theater building of the classics is still a model to which we turn for in-

spiration. The designer of the Greek Theater was more than architect and sculptor; he was a physicist, and understood nature's laws and relied upon them in many ways in his planning. In acoustics, he understood far better than we today the connection between the size, shape and location of his theater, and its sound properties.

In the great theater of Lyktos (Crete) there were 36,000 seats, and the sound wave traveled 450 feet to reach the most distant auditors. Twenty thousand was a very usual capacity for a theater in those days, and acoustic excellence was almost universal. The modern architect often struggles vainly to bring two thousand within range of distinct speech.

Only a few years ago the recognized laws of physics were thrown into chaos following the discovery of radium and its marvelous attendant forces. Chaos, because the atom, which has been called the sheet anchor of chemistry—the atom itself—is no longer recognized as the base of all matter. In its place science now looks to the emanations from radio-active bodies. A very recent and entirely novel theory, based on these discoveries, supposes the radio-activity of the earth's surface to be a chief factor in acoustics.

The classic theaters of the Greeks and Romans, whose renowned acoustic properties, though created by design, have continued a mystery to architect and scientist up to the present time, lend wonderful confirmation to this new theory. It is significant that the ancient builders laid great stress on the location of the theater. I have seen at Fiesole, at Pompeii, and at Taormina how the classic architect without exception burrowed down for his semi-circular building into the bowels of the earth, cutting deep into the rock of the hillside for his benches. At Taormina is a background of towering mountains and the glowing crater of a volcano, all with enormous radio-active energy—there it is believed lies the secret of marvelous acoustic properties which have baffled the world for centuries.

Not only was the classic architect a remarkable acoustician, he was first of all a genius in planning, and here, as always, nature's laws were to him the supreme guide. With him proportion in architecture was inspired by the divine symmetry of the human body. The hand and the foot were the origin of the measures used in building. The architect of the classic theater drew first a circle. The Greek inscribed within it squares, the Roman drew triangles, but both with a well-studied system by which the points of the star-shaped figure indicated width and depth of stage and pointed to the direction of aisles and exits. In either case, the 12 points of the star stood to symbolize the signs of the zodiac, which were used to portray every characteristic of humanity, and all the seasons of time and of life—for the theater was to be a stage for all the world. This was a superb nature plan; not only because of its ingenious symbolism, but also because in noble simplicity it has never been excelled.

The front tiers of seats were for the nobles and were the broadest and with the least rise of stepping. The different grades of society were ranged in order, and as the rear seats were approached they became by degrees narrower and with a steeper pitch, so that the section line drawn through the seat banks would form a graduated arc and this, called the *isacoustic curve*, was most adroitly planned for sight line, and is still used in the best modern practice in seating.

These theaters were open to the weather, but had arrangements for hanging huge awnings as protection against the hot sun. The theater was usually

situated in the natural hollow of a hill, and often with a magnificent panorama surrounding. There were openings in the stage wall and the natural scene therefore was bold and magnificent.

Not only is the classic theater an inspiration for the 20th century architect, but many of the best preserved remains in Germany and Italy, and especially in France, have been partly restored and are being now utilized for open-air summer theaters with great success. At Orange, in France, is a splendidly preserved Greek theater, which is frequently in use; the plan differs only slightly from the most modern open-air theaters which we have today.

If we follow the evolution of theater-planning from ancient times down to the present, it will be seen that the Greek and Roman semi-circular plan gave place in the Renaissance period to the enclosed theater of elliptical shape; broad and shallow as in the remarkable theater designed by Palladio at Vicenza, Italy.

In the 18th and 19th centuries came the oblong and the horse-shoe plan—the latter being typical of the majority of theaters now in use in Italy and France, while the oblong is the Anglo-Saxon type.

When one contemplates what Americans have accomplished in theater building, it is interesting to remember that less than 200 years ago the first dramatic performance was given in this country. The Nassau Street Theater, built in New York in 1732, was the first playhouse on the American continent. It was just 150 years earlier, or in 1586, that William Shakespeare came to London, which then boasted two playhouses, the Theater and the Curtain. At the time Shakespeare was poor, of lowly birth, and unknown in the metropolis; but his genius soon gained recognition. A few years after his coming the Globe Theater was built, and here Shakespeare's fortunes reached their zenith.

On account of Shakespeare's association with this playhouse as principal actor and owner, the Globe Theater became, and is likely to remain, the most famous theater in the records of English drama.

And what had the architect done for this celebrated playhouse? A court yard patterned after the English Inn, open to the weather, with galleries ranged around three sides and at the other the stage projecting into the yard. The stage was roofed, but the private galleries were not.

And how was the audience accommodated? Nobles and courtiers sat upon three-legged stools upon the stage, where they often purposely interfered with the business of the actors—who were rated much as vagabonds in those days. A free fight was no uncommon thing—the dandies on the stage noting their approval of the scene or the reverse in forcible manner.

The galleries were for the middle class, and in the yard or "pit" sat and fought a mob of apprentices, grooms and boys. If it rained, they got soaked; if the sun shone, they were warm. Occupants of the pit were called groundlings; they paid six cents for admission.

But rude as the theater was, all the world was there, and it has been said that "no stage was ever so human, no poetic life so intense." There was a vital impulse behind the theater which was to raise it once more into the rank it had held in the older countries.

In the 17th century, theaters that might more properly boast the name were built; the four walls carried a roof; rude fittings were included. In the 18th century came a further change in customs—the theater galleries were divided into private boxes.

In the 19th century this country began to compete in theater architecture.

For the last 25 years our theater architects have been leading the world: first, in the street-level theater as against England's auditorium, placed one or two stories in the ground, and those on the Continent, placed one or two stories above grade. Another notable feature is the cantilever plan of balconies; the American architect devised this remarkable construction, by which all interfering columns are done away with, and a clear view of the stage obtained for every seat. This is the most notable achievement in modern theater architecture.

Today, while America may be said to lead in the most modern and best planned auditoriums, Europe, and especially Germany, have developed the stage proper in remarkable ways. I refer to wonderful mechanisms for quick change of scenes, such as the turn-table stage, the rolling platform stage and the hydraulic lift stage; also to remarkable devices for scenic effects, especially for simulating atmosphere—the most recent being the wonderful horizon, sometimes called Heaven, just installed in theaters in Berlin and Dresden. I also refer to extraordinary lighting effects, the last and most wonderful being a system of indirect lighting for the stage.

The hydraulic lift platform was the invention of the Asphaleia Company of Berlin and in Germany is known as the Asphaleia stage. The movable sections are not only capable of being raised and lowered, but can also be propelled laterally. In this scheme the various settings are prepared in a huge basement and follow one another into the place of action as required.

The great size of the German stage is of much interest to one accustomed to American areas. It has reached its culminating grandeur at the new Deutsches Opera in Charlottenburg. Here the combined four stages aggregate a greater floor area than that of any other enclosed stage in the world, having a width of 249 feet and a depth of 170 feet.

Development of the enclosed theater has indeed been rapid in the last quarter century. America, Germany, France and England have all given their quota. When these various evolutions shall be brought together and displayed in a single playhouse, the perfect theater will be very closely approached, for here one will find America's auditorium of utility, convenience and admirable planning, as well as the stage of Germany, where ingenuity has devised apparatus for the most wonderful scenic effects ever displayed; the thorough construction and fireproofing of England, while France will be represented as usual by such artistically beautiful treatment of the auditorium as is shown in the Opera Comique and the new Champs d'Elysée. Then the problem of acoustics will be approached upon an altogether new basis and in full accord with the latest revelations of science.

This theater *par excellence* is coming, and in the very near future, because the people of these United States are never satisfied until they have appropriated and made their own every result of the world's best thought and effort.

But, if it is to be an open-air theater, the model which the Greek architect has left us, and which still attests its original magnificence in many parts of Europe, is an inspiration so nearly in accord with the 20th century requirements that we can scarcely improve upon it in the light of all our experience, and must marvel at the understanding of those early builders.

CHAIRMAN GUNDLACH: If there are those present who have not arranged for tickets to the luncheon today at the Sunset Inn, they may secure them in the lobby as they go out.

Before going on with a discussion of the addresses made before you this morning, I am very much pleased to announce that the Mayor has arrived. It is my understanding that he has been busily engaged signing his name to 1,200 bonds, but he came to you just as soon as possible to extend to you the freedom of the City; and while he no doubt realizes that you are at the present time more interested in the freedom of art, and has done all in his power to assist the Pageant and Masque, as well as this Conference, it is now his special province to extend to you a cordial welcome. I am delighted to introduce to you the Honorable Henry W. Kiel, Mayor of the City of St. Louis.

MAYOR KIEL.

Mr. Chairman, and Ladies and Gentlemen:

I owe you an apology for not being here on time to extend to the visitors on this occasion a cordial welcome and a hearty greeting at the opening of this Conference. When I heard that the meeting was to open at 10:00 o'clock and that later there would be a luncheon, you cannot blame me, as the Chief Executive of the City, and therefore a public servant, for arranging my work so that I would not miss the dinner. (Applause.) It is true that it became necessary for me to affix my signature the number of times mentioned by your Chairman to those bonds, and they had to be signed today.

I assure you that we are all delighted to have you with us upon this occasion and I know that those of you who witnessed the performance of the Pageant and Masque last evening agree that it was one of the most magnificent affairs of the kind that has ever been given; I was amazed at the sight I witnessed.

We are much indebted to the other cities which have sent representatives here, and I want to thank those envoys and visitors in our city for the part they are taking in helping to make this event a success. And, will you kindly convey to the mayors of your own cities and to the people of your States our hearty thanks, and let them know how much we appreciate the fact that you have been sent here to represent your cities, assuring them that when the opportunity presents itself we will reciprocate by taking part in any public demonstration that you may hold within your gates. During my administration at least, you will always find St. Louis anxious and willing to be ably represented.

I want you all to feel that while you are our visitors, the City is yours; "go as far as you like." I believe even the police have been instructed to allow you to exceed the speed limit; the freedom of the City is yours; we want you to realize the hospitality for which our people are celebrated, and to have the best time that you possibly can have, feeling that we are your neighbors and your friends.

A little later we have in store for you a quick drive through the country. Watch for the beautiful scenery, for there is none more beautiful in the world than we have in our own St. Louis County; and should there be bumps in the road—well, perhaps you had better not think of those, but of the exquisite vistas you will enjoy and the excellent cuisine when you reach your destination. We shall enjoy ourselves and come back to the City and the Pageant refreshed. I bid you all welcome and am glad that I can be with you today.

CHAIRMAN GUNDLACH: We have now reached the last item on our program, the General Discussion by Envoys and Guests. Our Mayor seems

somewhat eager that we should be on our way to the feast, and as there are a number here who witnessed our great spectacle last evening and have listened to the discourses this morning, and who will want, I am sure, to say a few words to us, I shall be compelled to limit each speaker to a period of three minutes. As I notice Mr. Lorado Taft, of the Art Institute, Chicago, in the audience, and as I know that he of all men is most capable of appreciating not only the bigness and greatness of the Pageant and Masque, but also their utility as expressions of art and literature, I shall call for a few remarks from him.

LORADO TAFT.

Mr. Chairman, Ladies and Gentlemen:

The introduction I have received reminds me of an expression of our Mr. French, of the Art Institute of Chicago, who once described an individual as "A new convert, full of ignorance and enthusiasm." (Applause.) Of course I shall not insist upon the first of these endowments, but I shall have to admit that I am possessed of a vast amount of crude enthusiasm in regard to the Pageant and Masque, and have been since I first heard of it from my good friends, Percy MacKaye and Thomas Wood Stevens; I was in this city at the time and have come down here three times since. The first time I heard of the project I was almost speechless with enthusiasm—no, I must not say that; I am never speechless! (applause)—and each time I have been here my interest has increased. From the first the idea has appealed to me tremendously; the scope for such a variety of ability; such latent potentialities as a city like this holds in solution; such an opening for the expression of true art; the exceptional wealth of your historical heritage—these are some of the reasons for the faith that was within me.

Not only this, but I love such co-operative efforts. I must tell you of the meeting of the Federation of Arts recently held in Chicago, where representatives of over 200 different clubs and organized art societies met simply for the advancement of art. Imagine 200 organizations and thousands of individuals behind them, uniting for the purpose of advancing the expression of the beautiful in our lives! It is the one thing that will give significance to these lives—some slight accretion to be passed on from this generation, where all is so casual. We live in homes that are not homes; we live in flats from which we flit on May-day; our children are kidnapped, as it were, and bereft of a knowledge of a home. They have been defrauded of the background of art and tradition which is rightfully theirs.

When the artists of our country, artists of every sort, band together for the specific purpose of restoring their heritage, much that is sordid and commonplace in our daily life will vanish.

And so it is with a project such as has been undertaken here; it is bound to be far-reaching; it is bound to stir the people of this community to a realization of the need for art, a need for the beautiful in their lives.

Some years ago an eastern editor was asked what proportion of his best articles he received from western writers; the reply was, that he should think about 95 per cent. I asked him how he accounted for that large percentage; he said, "Of course the themes are all used up, but the westerners do not know it, and they go ahead and write, and write well." (Applause and laughter.)

Is that not the story of life itself? The facts are all old, the themes are all worn threadbare, but all are new and vivid to the army of youth which is con-

tinually advancing, ardent for self-expression. We must find ways in which to encourage our people to express the best that is in them. The St. Louis Pageant and Masque and the Conference of Cities have done it—and that is the reason why I am so enthusiastic! (Prolonged applause.)

CHAIRMAN GUNDLACH: Is Mrs. A. Starr Best in the room? If so, will she kindly come to the platform? Mrs. Best is a member of the Drama League and former Vice-President; she comes to us from Evanston, Illinois.

MRS. BEST.

Mr. Chairman and Members of the Conference:

I am sorry to be called upon to speak before I have had an opportunity to see the Pageant, because I would especially like to speak of that achievement, as I imagine I feel a closer interest in it than any other outsider here, since the two writers of the Pageant and Masque have both been earnest Drama League workers. Mr. MacKaye has been largely instrumental in helping us plan for and accomplish our valuable Drama League edition of plays in inexpensive editions, and in suggesting work for us toward the city theater idea.

It was Mr. Stevens who directed our very significant Shakespeare Pageant in Chicago. This work of the League was great and of lasting importance chiefly because it co-operated with the schools and led not only the 1,800 participating school children to a closer knowledge of Shakespeare, but the entire school membership to an intimate study of the poet throughout the school year.

The Drama League is especially interested in this discussion today because we are keenly anxious for the encouragement of pageantry and the development of the civic theater idea, and we plan to devote much of our future work to these interests. We are eager for this conference to result in a general and widespread interest in pageantry, as we greatly desire a national celebration of the Shakespeare anniversary in 1916 by pageants in cities, towns and hamlets all over the country, and will welcome co-operation and interest to this end.

CHAIRMAN GUNDLACH: If Mr. Hinckley, Editor of *The Drama*, is in the room we should be pleased to have him speak.

MR. HINCKLEY: I have not as yet had the good fortune to see the Pageant and Masque, as I have just arrived in your city. I am, therefore, looking forward with enthusiasm to tonight's performance—and not only to that, but to the results that I am sure will come from it in the particular line of developing a wide and intelligent interest in the drama. One possibility which I hope will be considered is that of the municipal theater. I hope that every city that has sent a representative to this celebration will appoint a committee which will devote itself to the work of arousing a realization at home and in the law-making bodies of the state—a realization of the need for municipal theaters—as well as for municipal music, municipal playgrounds and municipal libraries. I believe that with the enthusiasm that has been aroused here much of value can be accomplished.

In Germany there are 45 cities maintaining municipal playhouses. In a few the per-capita annual tax for theaters is as high as 17 cents. Even the workmen have organized a body to provide themselves with first-class drama at a minimum price. The people take an interest in what is being given be-

cause they feel that it belongs to them. That, in my opinion, is the most remarkable feature of the Pageant—the spirit of participation by all the people.

I did not expect to be called upon this morning, and I am not prepared to give you any vital message. A short while ago I gave a talk before a large club in a neighboring city. Before I spoke several reports were given on the year's work in different departments. One man read a brief survey and then sat down. A shy woman rose to discuss welfare work. She began, "I— I— I am sorry I'm not like Mr. Dickinson—with more on my paper and less in my head." (Applause.)

CHAIRMAN GUNDLACH: I feel that this meeting ought not to come to a close without recognizing for a moment a gentleman who is now present and who has done so much toward making the Pageant of St. Louis a success. The gentleman I refer to is on the program for another day of the Conference, but I think that those participating in the Conference would like to acknowledge the presence among us of Thomas Wood Stevens, Author and Director of the Pageant.

[Mr. Stevens stood up, and the audience arose in acknowledgment of his presence.]

MR. PRIDMORE, of Chicago: Mr. Chairman, if I may again have the privilege of speaking, I believe that this is an opportune time to take advantage of a line I noticed printed at the end of the program, namely, "The suggestion of the Perpetuation of this Conference of Cities." It seems to me that this Civic Conference, born of the Master Pageant and Masque held in St. Louis, should not be permitted to die after its first series of meetings; I therefore move you, Mr. Chairman,

That it is the sense of this meeting that you should appoint a committee to work with you in this respect and to report back to this Conference during its session on tomorrow or the next day, its suggestions along the line of making this Conference of Cities a permanent organization; also as to the election of officers for the ensuing two or three years (if it is not deemed advisable to meet oftener).

CHAIRMAN GUNDLACH: You have heard the motion; do I hear a second?

MR. LORADO TAFT: I second the motion.

The motion, upon being duly put, was unanimously carried.

MR. PERCY MACKAYE: Mr. Chairman, as there are still a few minutes of our time left, I should like to speak upon another subject that is noted at the foot of the program, namely, the preservation of the present Pageant Stage for a period of three years. Naturally those who have been most closely connected with this movement know the amount of effort it has taken to produce the stage, and while we are not a unit as to the proper disposition of the stage, we would like to have this topic brought out for a wider discussion of the citizens of St. Louis.

We have heard from Mrs. Mary Austin, of California, this morning of the accomplishment of much good by the use of the outdoor theater in that State; we have listened to the instructive paper of Mr. Pridmore, of Chicago, as to the wonderful acoustic properties of the ancient theaters, and while I realize that

some of my good friends in St. Louis take a different view, I contend that in the natural site, and the present arrangement, we have something very extraordinary in this respect. We have here, in the heart of the continent the largest stage and most splendid arena that exists on the planet today.

And now for a word direct to His Honor, Mayor Kiel: I feel confident that with the interest that is being taken in outdoor entertainments, and especially here, in the very heart of a great civilization, with this site as a permanent arena, with its excellent acoustics, approaching the accomplishments of the ancient Greeks, that numerous occasions could be found for its use that would redound in many benefits for the City of St. Louis and her citizens.

One objection that may be raised is that entertainments such as the Pageant and Masque will not occur here more frequently than once in five or ten years; this may be so, but it would also afford a proper place for the musical organizations to hold out-of-door performances, it would become the living heart of St. Louis, it would become the focusing point for the expression of art in this city; just as the present movement has had the hearty co-operation and participation of all classes and all peoples in St. Louis, which no one who witnessed that wonderful audience of last night and saw the ensemble and unity of both stage and audience, could fail to feel. It was that very spirit of participation which I tried to put into the Masque and which I believe will be destroyed unless we do something before these performances cease, to foster it and keep it alive.

You all know the important part that participation takes in great affairs and movements, so that you will find that in retaining a place where this spirit which is so much in evidence may have vent, the closing of this Pageant and Masque will not be an ending, it will be a beginning.

And you, Mr. Mayor, especially, should consider what the Pageant and Masque of St. Louis has meant for your city during these brief four days, and determine that it shall not be an ending, but that these performances mark the beginning of the larger and better spirit in St. Louis.

PROF. PETER W. DYKEMA, University of Wisconsin: In amplification of what Mr. MacKaye has stated in regard to the great desirability of retaining the stage in Forest Park, at the University of Wisconsin a stage of somewhat smaller proportions was built, and when the subject came up as to what should be done with it, most people were of the opinion that it was too large, that there would be no need of having a place for such vast audiences, but we have found many uses for it, such as for folk dances, national dances, religious services, twilight concerts and many entertainments such as we had never had a hall of sufficient size to house.

It occurs to me to mention our experience, as it would seem applicable to the subject now before you. The possession of a place of this kind by the people would develop uses for it, such as concerts and exhibits conducted upon a municipal basis, and the training of choruses.

MR. HAMLIN GARLAND, Chicago, Ill.: Being a business man myself, I would like to add, to what has already been said, a business suggestion. You all know the value of advertising; even the Mayor of St. Louis realizes the great value of advertising, and the sort of advertising that the city is now getting is of the very most attractive and striking sort. There is no better way to advertise than to place in the hearts of your visitors an appreciation for

the beautiful. This is being done and the suggestion made by Mr. MacKaye strikes me as eminently practical. It would *pay* St. Louis to retain this stage. I understand that moving pictures are being made of these performances and that those moving pictures are to be shown throughout the country; this will be of immense value to St. Louis.

MR. CHARLES F. WIELAND, Chamber of Commerce, San Francisco, Cal.: Mr. Chairman and Members of the Conference: Since a previous speaker has spoken of the value of advertising to the city of St. Louis, I am happy to state that during the days here of this Conference of Cities, there occurred on May 27th, 1914, in the Machinery Palace of the Panama-Pacific Exposition in San Francisco, the formal ceremony of installing, as the very first exhibit at that notable Exposition, a 500-horsepower engine made by the Busch-Sulzer Bros.-Diesel Engine Co. of this city of St. Louis. The publicity of that occurrence will not stop in the press dispatches of that date, but will be a credit to St. Louis in the history of the Panama-Pacific Exposition. (Applause.) The engine named will be in active operation at the Exposition and will serve a useful function in the production of electric current to be utilized in the operation of different exhibits in the Palace of Machinery.

As Mrs. Austin has brought to your notice, we have the open-air theater in California, and it has proven eminently practical. It is inspiring to be one of the great audiences freely admitted to the Greek Theater in the grounds of the University of California, in the city of Berkeley, on Sunday afternoons. Yesterday, as a spectator of the Pageant and Masque of Saint Louis, in which I had the great pleasure of representing the city of San Francisco, I was wonderfully impressed with the possibilities you had before you of making the site of permanent value to the city. If you will but bend your efforts to creating in and about the lagoon an open-air theater I feel sure that it will be used in the development of a strong civic spirit.

There is not time for me to mention in detail the Exposition which we are creating for your enjoyment and the world's in 1915 in San Francisco, and yet you will pardon me for expressing the hope that you will join us during that year and let us have an opportunity to give you welcome.

CHAIRMAN GUNDLACH: Before closing this session, I want to say that since the inception of the St. Louis Pageant Drama Association, the President of that Association has been clothed with absolute power in the appointment of his committees. There is no exception to this rule. I therefore appoint the Mayor of the City of St. Louis, the Honorable Henry W. Kiel, a committee of one to take full charge of the recommendations made as to the perpetuation, or rather the preservation of the present Pageant Stage in Forest Park for a period of three years.

There is no use for any one to go into this matter of the appointment further, for I should dislike very much to have to say "you must," to the Mayor of St. Louis. (Applause.)

MR. ROBERT E. LEE, Baltimore, Md.: Mr. Chairman, if I may have just one minute, I want, briefly and quickly, to bring to the attention of this audience just one fact. While St. Louis is today going on record as The Pageant City, by reason of having given the finest and greatest affair of this kind in the history of the country, we, down in Baltimore, have in contemplation the celebration of a very important anniversary, the centenary of "The Star Span-

gled Banner." The celebration of this anniversary will be in the heart of every American citizen. It is not local, although the author was a citizen of Baltimore, but as Secretary of the Commission which will carry out the plans for a fitting celebration of this event, I have appealed to the people of the whole country, to the President of the United States, to the Governors of the states, and the Mayors of the cities to co-operate, and we want the people of the country to feel that we expect them to come and take part in this celebration from the 6th to the 13th of September this year. Come and see our pageantry; come to the land where our people can sing Yankee Doodle and Dixie Land with the same emphasis (applause) and help us to properly and fittingly celebrate the birth of our national anthem, "The Star Spangled Banner."

CHAIRMAN GUNDLACH: Before closing this session, I wish to appoint the committee to make plans for the Perpetuation of this Conference of Cities and I will name on that committee:

Miss Charlotte Rumbold,
Mr. Hamlin Garland,
Mrs. Ernest R. Kroeger,
Mr. George Pierce Baker,

Mr. Percival Chubb,
Mrs. A. Starr Best and
Mr. Percy MacKaye.

I now declare that this meeting stands adjourned.

Second Session

Saturday, May 30th, 1914, at 10:00 o'clock A. M.

CHAIRMAN, J. LIONBERGER DAVIS, ESQ.

CHAIRMAN DAVIS: As you will see from the printed program, this session is called for the purpose of hearing a discussion of subjects relating to Municipal Festivals. There are five principal speakers, each being allotted ten or fifteen minutes, and then three-quarters of an hour will be devoted to a general discussion of the topics set forth.

I have been requested to announce that members of the St. Louis Center of the Drama League will entertain the members of this Conference at Sheldon Memorial, 3648 Washington avenue, at the hour of 12:45 today.

On the general interest in the subject of public recreation, I need scarcely speak, but, as many of us know, the success and magnitude of the Pageant and Masque in this city have been largely due to the inspiration and practical ability of the management and directors, who have made it possible to produce this splendid spectacle, which has drawn together all kinds of people, working as a unit for one specific purpose. In introducing the first speaker today, who will speak to you on the subject of "Municipal Recreation; a School of Democracy," I refer to one without whose inspired thought, untiring energy and intelligent work the Pageant could not have been given: Miss Charlotte Rumbold, Executive Secretary of the Saint Louis Pageant Drama Association.

MISS RUMBOLD.

Mr. Chairman, Ladies and Gentlemen:

The United States has solved many problems by sheer weight of wealth, of opportunity and of courage. It has left unsolved one of the vital problems of democracy, that is, the development of means by which the actual intelligent will of the people can be translated into governmental action. This is the gist of recent European criticism.

The misgovernment of our cities, we ourselves are the first to proclaim. Some years ago a magazine writer coined the phrase, "The Shame of the Cities," and it has passed into our current language and thence into our current consciousness. Nevertheless, I have heard a man who knows political and economic conditions intimately in two of our great cities (and of few men can one with exactness say more) say that in twenty-five years the government of American cities will be the marvel of the world.

There is nothing wrong with the citizenry of the cities; that is to say, we have good material. We have only to organize the machinery.

At this stage of our national development it would be hard for the most buoyant patriot to assert that the people of the United States have a genius for art, as had the Italians of the renaissance period or the later Japanese; but it will be admitted that we have a genius for organization.

To an audience of practical men, it is possible to talk speculative philosophy. It is the one type of man who knows, of hand-to-throat knowledge, that the

idea moves the world. At one period of history, we call the idea religion; at another, patriotism, and it results in wars and kingdoms and republics—all of which, in the making, are upsetting to business.

Just now, there are new ideas abroad, one of them called feminism and another syndicalism, both thwarted and therefore aborted attempts at democracy—one upsetting to politics, and the other to business. If the practical men knew how to reach these ideas and control them at their sources, business and politics might move serenely in their present paths.

The first thing we, as practical people, have to do, is to "take stock"—to use a practical man's phrase. What do we want, and what tool have we to work with, to get it? We want fuller life. To use that unhackneyable phrase, we want "life more abundant"—and that does not mean necessarily a longer life, or more money to buy the things that money will buy. It is entirely possible to have a perfectly sanitized and financially stable community, every family having a porcelain lined bath tub and a building-and-loan-association house, with a paved street in front and certified milk delivered at the back door, and be a spiritually, to say nothing of politically, dead community.

When people speak of bringing different classes together, they invariably begin with the phrase, "The rich and the poor." As a matter of fact, the gulf between the man or woman on fire with a religious, political, or social idea, and the man or woman with intelligence made torpid by either wealth or poverty or stupidity—or a too-attenuated culture—that gulf is deeper and much more dangerous.

What we want, then, is real life. What tool have we at hand to get it for ourselves? About the only means that has not been tried by one civilization or another is the getting of it by working all together for it. That is democracy! Personally, I am for democracy. I have been in the City Hall six years and nevertheless I believe in—democracy! It's the one thing we haven't tried. I am not here to argue for democracy, but history is strewn with the wrecks of civilization, some of them loftier in wealth, in art, in culture than our own! What hope have we that our civilization shall not crumble and fall into the banks of the Mississippi and follow that of the Mound Builders?

Just one immediate tool and we have at hand—democracy of the people, for the people, by the people; it has never been tried. It is not a simple tool, but a complicated machine. We have to be educated to use it; not only that, we have to make it.

The story of all great inventions is about the same. There is the first idea and the first crude machine. Then some one, generally a workman, sees where the friction can be lessened by adding a fly wheel here or a bolt there. Another sees something else, and after years of use and of trial, the final machine is made. So with government by democracy; we shall have to make the machine as we use it.

Democracy is not taught us in our public schools. Not only is there no organized self-government exercised by scholars, but none by the teachers. In St. Louis there are two thousand teachers, teaching the same lessons by the same methods to classes of children all over the city at ten o'clock each morning, and they exercise their individual or their collective intelligence hardly at all in regard to either the matter or the method of their teaching.

The United States has had schools for one hundred years, and in that one hundred years' work they have proved we can eliminate illiteracy. This was

satisfactory for an earlier civilization, in a pioneer and agricultural community when work itself was educational in its best sense. Our present economic conditions have set the school age at fourteen years for a great majority of our children, and child psychologists are agreeing that the probable ability to absorb cultural ideas does not begin until sixteen years or later. In a study of the occupations of children of fourteen to eighteen years of age, it was found that out of twenty-four thousand, twenty-one thousand were engaged in occupations, routine or automatic, and in no way educational. That means that our school ideas must advance beyond the idea of eliminating illiteracy.

Some one has used the phrase "The Ethical Bankruptcy of Work." That is a pity, if it is true. Certainly in our immediate present stage of industrial development, the educational bankruptcy of the work most of us do to earn our livings is sure. That this is wise or safe or permanent, I do not believe, but at present, here and now, it is true. Certain it is that democracy is not taught us in our work. Factories, shops and offices, as well as schools, are oligarchies.

With that part of our twenty-four hours devoted to school and work a blunted tool for the purpose of teaching democracy, and human nature still demanding its allotted eight hours for sleep, there remains our so-called leisure time.

Our modern civilization has organized the production and distribution of all kinds of commodities, but the organization of consumption is at its beginning. The consumption of leisure time must submit to the same scrutiny, must come under the same laws and must evolve an ethics of spending of its own. In all general considerations of the subject of public recreation, it must be remembered that it is not a special class of the people whom it concerns, but the whole population. This is a problem that involves nearly every man, woman and child in the city.

After every shipwreck, the lifeboats are found to be of insufficient capacity to save the passengers and crew, and the statement is made that it would need a second ship to do it and that ships ought to travel in pairs. It does not seem practical to build and administer another city in which the people shall find their pleasure, reserving the present one for drudgery.

A certain settlement was anxiously looking for a recreation leader for a group of twenty men—able bodied, entirely sane workmen. The implication is appalling. Not only another city in which to enjoy ourselves, but one of every twenty of the population told off to show us how. We must set our natural genius at the problem and organize the consumption of our leisure time and democratize its administration.

If our natural genius is for organization, then our national game is not baseball, but going on committees. It has been said that if three Americans have an idea in common, the best known immediately becomes president, the richest treasurer, and the most able secretary. There is hardly a family without a member on some committee or in some club, lodge, union or circle. There are a dozen clubs in every playground and two dozen in every school. The churches are hot-beds of them and so are the saloons. The dance halls, pool rooms, lid clubs, steamboat excursions, all live by, for and of clubs.

Clubs and societies are not only the national sport, they are the national and only school of democracy. The newly-arrived immigrant who joins the insurance and social club of his neighborhood soon gets an understanding of what the rule of the majority means and why. We all of us pay our dues—

that is to say, our tuition fees—to our clubs and committees, and educate ourselves.

Not only are we dependent upon our clubs and committees for our education in democracy, but for our practice in it. A man goes to the City Hall and swears to his tax returns once a year; he votes perhaps twice in three years; two or three times in a lifetime he serves on a jury. And that is self-government! About the only part a woman takes in civic, state or national government is when she telephones to the City Hall to complain about garbage collection.

The democratization of the administration of the facilities for recreation would not only be an expression of our national genius for organization, but would give the opportunity for that practice in the handling of the machinery of democracy, on facility in which our democratic institutions depend.

St. Louis has been flattered by having it said "it is one of the few cities that has a philosophy of recreation." If it has a philosophy, this is probably it; and that we have the courage of our convictions, we are inviting you to go out to Art Hill and bear witness.

This is not the time to talk about all that the Pageant means to us; the wonderful friendships and sudden illuminating glimpses into whole new sides of life it has brought to so many. We are not in the stage of the children who draw a horse and inscribe under it: "This is a horse." We think we have so far advanced that you can see not only the Pageant, but the community ideal which underlies it.

And this is not St. Louis's first essay at the democratization of administrative leisure-time activities. We have a Municipal Soccer League and a Municipal Baseball League that are successful not only as athletics, but are startlingly successful as signs of the times. Incidentally, it may also be a sign of the times that public ownership of recreational facilities is going on at a much more rapid rate than public ownership of public utilities. This, however, by the way.

Nor is the Pageant to be the last attempt at democratizing the administration of public recreation facilities: our Board of Education has opened our school buildings and the community is ready to move in, ready to educate itself in its own educational halls.

Public recreation has moved a long way since six years ago, when St. Louis started out with the first Public Recreation Commission in the United States. Even with our comprehensive name, we began, as did every other community, with a feeling that we must provide a place for little children to play. We have moved on to feeling that we must provide a place for the boy and girl just out of school and just beginning to go to work to indulge his or her natural desires for companionship and exercise in a wholesome way. We have moved still further on to feeling that we must provide opportunity for the community to know and educate itself into the fuller life.

We have made laws for a long time and have neglected the songs. We have made business laws and political laws, and as a result we have big-business ethics and political ethics. Do we like them? "Society is not safe until today's pleasures are stronger than its temptations." An opportunity for the exertion of one's physical, mental, moral forces in something requiring one's every capacity—that is the joy of living; that is the artist's joy, the scientist's joy. Happy the man who finds this joy in the earning of his daily bread. That comes to few in these factory days!

To give boys and girls, men and women opportunity to use their leisure time in the expression of their individualities, in the training of themselves to deliberate judgment and responsibility, is one of the fundamental needs of an industrial democracy such as ours.

CHAIRMAN DAVIS: The next speaker I shall introduce comes from the field of literature. It is interesting to note that those who have devoted their lives to literature and art realize the necessity for arousing all of the people to a realization of what these things mean in their lives. And no one is taking a larger share of the work in this great public task than Mr. Hamlin Garland, of Chicago, who will now address you on "Memorial Day, Arbor Day and Other National Holidays."

HAMLIN GARLAND.

Mr. Chairman, Ladies and Gentlemen:

Upon my arrival in St. Louis, and on seeing the program for today, I found myself somewhat at a loss, due to the fact that my good friend Percy MacKaye had allotted to me a specific subject, that just announced by the Chairman of this meeting. I am not quite sure whether I was notified to this effect or not, but at any rate that part of the communication was overlooked by me. However, the subject fits in fairly well in connection with what I had thought of saying to you.

As some of you may know, the suggestions so far given have been mainly for the City, for the benefit of the city-dweller—the larger forms of drama. I have long been concerned in a literary way with the remote villages and settlements, and I have made a point in many of my stories to deplore the aridity of the lives of the farmers, and especially of the farmers' wives, and to indicate also the monotony of the villages closely associated with the farming districts.

Yesterday we had a most eloquent recitation of the various phases of civic playhouses by Mrs. Austin, of California, and by others interested in pageants, the municipal theater, and so on, and today we have heard some very pungent facts from Miss Rumbold on the democratization of our amusements. In my talk I want to represent the farmer and the villager. Mrs. Austin yesterday came near to the subject which particularly interests me today: How can the open-air stage be made to serve the needs of the small town and the farming village?—not only for the purpose of putting on the patriotic drama for the celebration of Memorial Day, the Fourth of July, and other national holidays, but for the dramatization of the local Husking Bee, the Harvest Festival or the events of local history, in a smaller way, perhaps, than does the great Pageant now given here, but in a way that will bring out the pride and aspirations of the inhabitants; and also the literary side. I am particularly interested in the literature which must accompany the dramatization of these local events.

Not long ago an article on the small town appeared in one of the magazines, in which the author demonstrated that our notion of the idyllic life of the village was entirely false. The writer showed by statistics that from one cause or another our villages have a very large proportion of sub-normal persons—incompetent, to say nothing of idiotic and insane. He demonstrated that the village, with its shady streets and quiet life, was in truth a stagnant bayou in the river of eternal life.

Certainly one of the startling things to be found in these ideal villages of

the middle West is the large proportion of sub-normal inhabitants. Without going as far as did the writer to whom I have referred, I feel that by reason of the very natural fitting of the more vigorous and intellectual of the young men and women to the cities, the villages of the middle West and South are in danger of being merely homes for the aged and the sub-normal.

My knowledge of city conditions in general, through thirty years of life in Boston, New York and Chicago, leads me to think that the young people are entirely justified in leaving the farm for the village, the village for the town and the town for the city. But I can also conceive of a farm or village life which would check this movement. Already there is a distinct reaction from the city to the country. The automobile, the telephone, the rural delivery, the mechanical piano and the talking machine have relieved, to some extent, the stagnation of the farm and village.

But the question is still vital: how can we make life more inspiring and pleasurable for those who are left behind or who return to make their homes in the village or small town?

Amusement is a real need, and when you count over the amusements of a village, how sparse and monotonous they are—the county fair, the circus, the holidays of routine sameness. *An appeal to the imagination is what these people need.* Moving pictures do not entirely meet this need; they have helped, and they will do much more, but in such entertainment the spectator does not *participate*, and we all know the value of participation.

Pageantry in these towns of no particular historical significance is not quite possible, unless scenes from American History be selected, such as Valley Forge. The Masque, the out-of-door play on a stage in the public park is more feasible and better adapted to the slender resources of the village. But in the school, I think, is to be found the widest field for the drama, and now I have come to the subject in which I am most vitally interested and which I believe will go further in solving the difficulties that I have referred to than any other one feature.

I believe in a good, practical stage for every school house; not the miserable makeshift of a platform that we find in some buildings, but a stage that can be used in bringing into the lives of the pupils something of art, something of dramatic literature.

Last summer I went with my children to a school in a small village, and there saw a devoted teacher present, in the corner of a school room, several little plays. The interest of the children who took part, as well as the eager interest of the parents and spectators, showed how much good was being accomplished. Similar effort is being made in many places, and I am sure the work would be enormously facilitated by the building of a stage in each assembly room. It would also be possible to do some plays in the open air in the summer time.

I went once, in New York, down on the East Side to see that wonderful group of child players portray "The Prince and the Pauper," and between the acts the curtain was allowed to remain up, in order that the audience might see the little fellows shifting the scenes and making ready for the next act. I saw that in that theater the boys and girls were given every chance to develop the artistic talents that were in them, as well as their potentialities to become stage managers and producers of the character described by Mr. Taft yesterday.

I am convinced that all children have this talent to a greater or lesser

degree. My own children are continually trying to dramatize something in the back parlor or on the verandas. It is a natural instinct, and that instinct is being wasted in these arid little towns of the middle West.

The essential thing is to bring to the villager some breath of the outside world, and also, wherever possible, to tie him up with the historical background of his native place. If we could have plays dramatizing our national holidays—Memorial Day, the Fourth of July, Arbor Day—bringing out such subjects as I have mentioned, impressing upon the people of this generation the heroism of their forefathers, linking the young people of our country to those good and great who have gone before, there would be much more of solidarity, much more progress and much more happiness in our rural districts.

I am told that it is much easier to enlist the participation of the children of immigrants in festivals and celebrations of this kind than it is to interest the sons and daughters of our own New England strain; and that is because village festivals have been known for centuries in the older countries. But as I have said, we all possess this dramatic tendency in a weaker or stronger degree, and I believe if the smaller communities can be made to understand this it will bring out more and more of the grace and beauty of their lives.

There are some, I know, who do not countenance the stage, but I believe all who are here today do approve of it. We realize that in the future it will do more toward the advancement of refinement, culture, and sympathy than any other force at our command.

CHAIRMAN DAVIS: The subject of the next speaker will be "Humanizing City Government." I think one of the most splendid victories of good government has been that of the present administration of New York City, which is known as the "efficiency administration." We have with us this morning an envoy, sent to represent that administration at our Pageant, Mr. Henry Bruere, City Chamberlain of New York, who will now address you.

HENRY BRUERE.

Mr. Chairman, Ladies and Gentlemen:

I was sent by Mayor Mitchel as New York's representative at this celebration, because in coming out here I am coming back to the first city that I knew and to friends and old acquaintances. It seemed appropriate to him, for this reason, that I should come, though I should have been glad if he had sent a more distinguished representative of his great city.

I bring this message from the Mayor of New York. New York stands shoulder to shoulder with other cities of the nation in the great fight for civic freedom and progress that is waging all over America. It recognizes in its present civic problems, problems common to all the great cities of America. Mayor Mitchel believes that we can work these problems out best by friendly co-operation, by close knowledge of each other's experience and experiments. He is eager to develop friendly relationships with the other great cities of the nation, so that New York may benefit by the splendid adventures in democracy that these wonderful cities of the West are making, and that the vast experience gained by the metropolis in conducting the affairs of a great modern community may be made available to all other cities.

I have been very much interested in everything that has been said this morning, and especially in the remarks that have been made as to public par-

ticipation in festivals and the participation of auditors in celebrations of one kind or another.

I regret that I did not arrive in time to witness the Pageant last night, and I am very eager for this evening's performance. From what I have read in the papers and from all that I know of the Pageant and Masque, I feel like a boy waiting for Christmas.

One thing I am convinced of: you cannot win the people to an active interest in government until you begin to dramatize and humanize government acts, and Mr. MacKaye is showing us the way. New York is glad to participate in this humanizing celebration of civic life.

New York is often misunderstood and wrongly judged. New York is not the aloof, self-sufficient, indifferent, money-mad Babylon that it is often painted. Like every other great city of America, New York is filled with simple, aspiring folk. We are made up, like other cities, of the sons and daughters of the peoples of the earth. If we are different from other American cities in any essential respect, it is in this regard; we are constituted very largely of emigrants from other states of the Union and from the European continent. New York is the second or third German city in the world, it is the greatest Jewish city but one that has ever existed. It is one of the greatest Italian cities, and it out-Dublins Dublin. It is particularly American in the fact that it is made up of people from all other cities of the country. Some of the most representative bodies in New York are organizations bearing the names of some other state or section of the country, often a continent's breadth from the Empire City. There is the Missouri Society, the Ohio Society, the Southern Society, the Montana Club. New York is not only cosmopolitan, it is just plain American. (Applause.) We are especially glad, therefore, to join hands with St. Louis in furthering the civic awakening, for sooner or later all St. Louisans will visit us and many of you will come permanently to abide with us. We respond not only out of a sense of civic patriotism, but because of feelings of close kinship already existing and promised.

I was to speak on humanizing the city government, but I shall not be able to do more than touch a point here and there in the fifteen minutes that have been allowed me. This Pageant is a symbol of what I have in mind. In describing civic progress we have dropped the word "reform" because it meant destruction. We are engaged in the upbuilding of the greatest of all social agencies—an efficient, understanding city government. It is essentially a humanizing undertaking.

It is an interesting fact that many of the men who are taking leadership in this work in New York are men whose native genius is government, and of whom it has been said, "To govern ourselves is godlike, but to govern others is Hibernian." (Laughter and applause.) They are representatives of a race which for years supplied the wrong kind of leadership in New York politics. It is Irishmen like John Purroy Mitchel, the grandson of an Irish patriot, Prendergast and Malone, who are in the front rank of this fight. There are other races represented, but it is an especially good sign that these men of Irish descent are identified with the new city government; for it is the peculiar genius of the Irishmen to supply that indispensable quality in effective government, human contact and friendliness.

You cannot humanize government through icy reformers. We have learned that in New York. We have also learned that there is as much in the way you

do a thing as in what you do. The art of government in a great city such as St. Louis or New York is to do what you have to do in a friendly, neighborly way. We have come to the conclusion that we prefer to go a pace or two forward and have all the people with us and understand what we are doing, than to go a great deal further in the direction of the ideals of some well-intentioned specialist which nobody fully comprehends.

We are applying this principle to police work in New York. I need not remind you that the police have been at times the occasion of much discouragement to New York. Only this morning a distinguished St. Louisan spoke of the reputation of corruption unfortunately acquired by New York's police. Until recently it seemed impossible to find a way to avoid public discontent with police conditions. We believe that a way has at last been found, and that is to direct the attention of the police as individuals and as a department to the realities of police work. We are finding that what is true of every other calling in the world is true of the police, namely, it will rise to the level of its ideals. By giving a social ideal to the policemen you make police grafting, police indifference, police stupidity, quite as incongruous as those same qualities are in a modern school system or department of health.

I have time for only a single illustration. Three hundred people, mostly children, are killed in the city of New York every year because of so-called traffic accidents. Until a few weeks ago nobody knew the causes of these accidents. The police are now having their attention turned to this problem. Among other things they are making a survey of the city's resources. Every captain in every precinct is reporting where there are vacant lots which may be turned into playgrounds for children. The policeman sees here a concrete social fact. So many children will not be killed if they can play in safer places than the streets. Patrolmen, old and young, are sending in a variety of interesting suggestions to remedy this condition. There you have the secret of it.

Set these 11,000 minds (for there are 11,000 policemen in New York) to thinking of the causes of crime, as we call it, set the great forces of the department to studying the reasons for the great number of crimes and misdemeanors that we catalogue each year, and you have not only humanized the police department, but you have set in motion an unequalled force for community betterment.

The transformation that can be worked in the police by humanizing their service can be worked in every department of the city government. We have already demonstrated the truth of this assertion in health service. We are demonstrating it in the schools. Miss Rumbold has demonstrated the great influence of a social ideal back of government work here in St. Louis. The great humanizing force in city government is frank facing of the facts of our social life and then taking action courageously and efficiently to square with those facts.

This is all that I have to say to you, except to compliment you upon the splendid work that you have done, and on the spirit that is back of this whole pageant. It is the spirit of co-operation, of participation, that makes for good government. When you have given a humanizing impulse to city government, when you have accomplished the socialization of the police and other departments of government, when you get all the people acting together for the common welfare, then there will be no need of government by grafters or by reformers, for you will have, in truth, civic co-operation. (Prolonged applause.)

CHAIRMAN DAVIS: As Mr. Charles L. Burrill of the Citizens' Public Celebration Association of Boston, Mass., has found it impossible to be present, he has sent his paper on "The Boston Plan of Holiday Celebration," and has requested that Mr. Addison S. Winship, the Civic Secretary of the Boston City Club, be permitted to read it.

ADDISON L. WINSHIP.

Mr. Chairman, Ladies and Gentlemen:

This paper is not an essay concerning the desirable improvements that might make holiday celebrations into civic festivals of self-expression by the people. It is merely an account of what is actually being done in Boston to make two holidays more worth while, with only an occasional reference to the reason for it and an occasional comment to interpret the value of some feature. For the most part, this matter-of-fact statement will be self-explanatory to an audience such as this.

It may interest you to know that a city document is now being printed which will tell the story much more completely than this paper can do. Any one interested can secure a copy of the document after the 10th of June by writing to the Citizens' Public Celebration Association, 6 Beacon Street, Boston, enclosing postage.

CHARLES L. BURRILL [read by Mr. Winship].

Two years ago, an effort was made to bring about a change in the method of dealing with the celebration of holidays in the city of Boston. A committee of interested citizens from the Public Recreation League looked into the matter with some care. In April, 1912, this committee suggested a plan to the Mayor, and its essential features were approved. So far as the plan has been applied, it has met with complete approval from all concerned, including the public. The result has been to improve the celebration of the two larger general holidays—Independence Day and Columbus Day—which have been more especially affected by the change. Both these holidays have been made of greater civic and educational value, and at the same time more interesting.

The celebration of Independence Day, or Fourth of July, has of course followed the "safe and sane" principle now well established in nearly all cities, with particular attention to the children and to features that appeal to the juvenile population.

Columbus Day had never been officially observed by the city of Boston until this was undertaken two years ago, with satisfactory results then and much greater results last year. Columbus Day, or Discoverer's Day, as it is known in some cities, presented a different problem from that of Fourth of July. For a considerable portion of the community the day had no traditions and no particular meaning which would lead to its general and spontaneous observance. During the two years in which the new policy has been in force, the entire character of the Boston Columbus Day has been changed. The people of the city have come to realize that it is a day for everybody, worth observing.

Method of Organization.—The Boston plan of holiday celebration is based upon co-operation between interested citizens and city officials. The Mayor appoints a Director of Public Celebrations. A Citizens' Public Celebration Association has an Independence Day Committee and a Columbus Day Committee, composed almost exclusively of men and women who do not hold city offices. The only exceptions are an occasional individual whose interests or

experience makes him a valuable worker, notwithstanding his city job. The main committee, as well as the sub-committees, are organized for the work in hand, and not for political, social, religious, or any other reasons. Almost all sorts and classes of men and women work together harmoniously on these committees; and this in itself is a matter of no small value to the city.

The committees are purposely kept as small as may be feasible. There is a General Committee of fifty which brings together all the other committees. This is the executive committee and the main portion of the organization. The General Committee, like the Independence Day Committee and the Columbus Day Committee—each of 15 members—is revised each year, dropping out those who did not attend to business the previous year and those who retire. The same men and women are retained so far as this is possible, thus giving a continuous interest from year to year. Nearly all demands for committee appointments for other than service rendered have been successfully resisted.

The Director of Public Celebrations, representing the city, is directly responsible to the Mayor. The committees of the Citizens' Association formulate plans and submit them to the Director for his approval. New ideas and requests are referred to the proper committee before the Director acts on them. Such plans as are endorsed are put into effect by the committees under the supervision of the Director. The Secretary of the Citizens' Association is the executive officer and acts in close co-operation with the Director. The committees do not handle any of the city funds. Committees in charge of particular holidays, as Independence Day and Columbus Day, and sub-committees in charge of particular events on each holiday, are appointed by the General (or Executive) Committee of the Association with the approval of the Director. A dozen local or district committees are also created for Independence Day and appointments to them are so made as to secure representatives of all the several more important parts of Boston. The Chairman of each district committee is selected by the Director and the General Committee, but as a rule each chairman appoints his own committee, with the understanding that the persons thus appointed are to be citizens of the district capable of doing effective work, and not merely for honor.

An Observation Committee travels throughout the city during the day, as does the Director of Public Celebrations, and makes note of the success, as measured by the extent to which the children and people are interested, and also notes the weak points. These reports provide a large amount of valuable material for the next year.

So far as we have been able to learn, Boston is the first large American city to accept full responsibility as a municipality for the organization and direction of popular holidays throughout the year. It is a logical development from the "safe and sane" Fourth of July movement now general throughout the country. The Boston policy aims to secure equally sensible results on all holidays.

It is true, nevertheless, as will be appreciated by those who have had experience in efforts for civic improvement, that there have been and still are obstacles to the complete success of this plan. Attached to many things in Boston are traditional, inherited conditions which prevent rapid changes or the immediate inauguration of new ideas. Very often this is an advantage. The conservatism generally associated with Boston is not altogether to be deplored. It forms one reason for the position Boston occupies in the country.

The new holiday plan, therefore, while it affects all holidays that the city celebrates, does not affect some of them so thoroughly as to raise them to the standard which has been gained for Fourth of July and Columbus Day; but the very success of the plan applied for two years to these holidays has already aroused a feeling of dissatisfaction with some of the other celebrations.

There have been wholly satisfactory relations between the citizens promoting the new plan and city officials, as well as with the so-called political interests involved. This is partly because the plans have been diplomatically and quietly introduced without endeavoring to overturn existing conditions, and because the results have justified the changes. The Citizens' committees recognize that some things are not ideal, but they know from experience that there has been much advance, and they expect by keeping to the policy to make still more progress.

One example may be mentioned: For a number of years it was quite a common practice for so-called athletic or social clubs of young men, and sometimes semi-political organizations, to secure grants from the Fourth of July city appropriations. Undoubtedly some of this money was used for the pleasure and benefit of the public; but common report, at least, credited the organizations with benefiting most, with an accompanying indirect benefit to seekers for public office. This form of graft has been almost wholly abolished, so that it is practically impossible to name a single instance of it in connection with last year's celebration.

So far as the Citizens' Public Celebration Association has been able to apply its principles, the people of the city receive value for all the \$50,000 to \$60,000 a year that the city spends for holiday celebrations. Last year the city spent \$17,000 for Fourth of July, and nearly \$15,000 for Columbus Day. The Independence Day Committee, which has just mapped out its plans for this year, recommends to the Mayor that the amount for Fourth of July be reduced, on the ground that equally good results can be secured for less money, now that the new plan is in successful operation. Possibly this may surprise the Mayor, as it may surprise some of those present who are not used to learning of an organization's asking voluntarily for a decrease in its appropriation from a city treasury.

Independence Day.—Aside from establishing a definite policy for the entire city, with careful direction, supervision and control by permanent central authority, and the securing of the largest possible results in satisfaction of the people from the money expended—aside from these general aims, the policy adopted for Fourth of July is to make it in a true sense a civic and community festival. The Director and Committee, with the Mayor's approval, adopted for their slogan, "Fourth of July is a Children's Holiday," and determined that the chief purpose should be to provide wholesome recreation and amusement for boys and girls, and to make sure that, so far as possible, danger and menace to life and limb would be eliminated. Last year not one serious accident was recorded in Boston that could be charged against the day's celebration. The "safe and sane Fourth" idea had been introduced in 1910, and when the new plan went into effect, this was established in Boston.

There was a parade the first year of the new plan, as on the two preceding years, but based on that experience, it was the unanimous decision of everybody concerned that there should be no more elaborate Fourth of July parades in Boston, on the ground that the money and effort could be more wisely used

in other ways, and because the weather conditions which usually obtain at this time made such events not only uncomfortable, but even dangerous to participants and to a lesser degree to spectators, with the thermometer registering close to or over 100°, as is not uncommon in Boston in mid-summer. The useful east winds that temper the heat and make Boston comparatively comfortable when other cities are sweltering, do not always blow on the Fourth of July.

In 1912, several new features were introduced, including a "Pageant of Patriots" by children and young folks from the Settlements, under the auspices of the Boston Social Union. This was the first use in Boston of pageantry in holiday observances. An effort was made, with much success, to bring about definite use of Boston's magnificent parks as sites for holiday features. This had not been done before. In Franklin Park, where the Pageant was also given, a "Country Fair" was arranged in imitation of events of this nature given in many small towns, with gaily decorated tents, music, dancing, fortune-tellers, acrobats, etc. Fully 10,000 persons, young and old, were at the park that afternoon, including 2,000 children from the South End (one of the thickly settled portions of the city) and several other smaller groups from other sections who were given opportunity for a half day in the attractive park. At Castle Island, within the enclosure of old Fort Independence (now abandoned) 400 children in costume delighted as large a gathering of spectators as could be accommodated in the space, estimated at 5,000. This was the first Boston demonstration of the use of folk dancing as a means of popular entertainment in connection with holidays.

At Wood Island Park, a "Children's Field Day" was arranged, with an attendance of 15,000. These park features were continued last year, and are on the program for this year. The celebration of Independence Day, 1913, was more interesting and satisfactory than any observance of this holiday in the history of the city. In addition to making use of the parks, as inaugurated the previous year, a definite endeavor was made with equal success to use the city playgrounds. The result was that from 9:00 in the morning until noon, at 25 of the 40 or 50 recreation places throughout the city, boys and girls were entertained and enjoyed themselves in a happy, wholesome way. Some playgrounds and parks were also used in the afternoons; as well as in the evening for out-door moving pictures, band concerts and fireworks. A central committee suggested a program for playground exercises, which was generally followed, although the local committees made such changes as met particular needs. In Roxbury, a district of Boston with 100,000 people, equal in size to many cities, which never before had an organized Fourth of July, the celebration was centered at seven playgrounds, with results more than satisfactory. There has been no suggestion of returning to former methods.

A practically universal item in Fourth of July celebrations in Boston during the last few years, has been the distribution of refreshments to children. Ice cream, peanuts and popcorn are everywhere. More than 1,000 gallons of ice cream, 160 bushels of peanuts and several thousand pounds of popcorn bars were used last year. Distribution took place in some 60 places, all over the city. In most cases, the distribution was by tickets given out the day before by members of the Committee and through local organizations.

No pageant was given last year, but in its place an international entertainment was devised, with results far beyond the expectations of those who made the arrangements. It was decided that a return should be made to a

custom of earlier years which had been abandoned for some time. Boston Common was made the center of all-day activities, but the particular event referred to was in the evening at the historic Frog Pond. A stage was built in the middle of this pond, and upon this the entertainment focused. The surrounding land made a natural amphitheater and it was all occupied. One of the newspapers called it "the largest natural amphitheater in America, in an unrivaled setting;" but as we are in St. Louis at this time, it may not be well to emphasize this point. As a matter of fact, the only superiority (if there is any) of the Frog Pond over the wonderful Forest Park site, is that the Frog Pond is in the heart of the city. The newspapers estimated that 100,000 people were there, and the police reported that they never handled a more orderly crowd. The Chinese Merchants' Association donated several hundred lanterns, one of the department stores furnished the electrical equipment, and the Electric Light Company made it effective, so that the Pond and its surroundings were made both beautiful and light.

So successful was the evening entertainment that by direction of the Mayor, it was repeated the following night with another audience of 75,000 people.

The intention of the committee in charge of the evening celebration was to make it representative of the different nationalities now constituting the population of Boston. The event partook of the character of a pageant, and while it should not be so classified, it did help to educate the people to appreciate a gay pageant when one should be given. There was none of the common folk dancing. It was all national dancing by grown people of the nationalities represented, in their home-land costumes. A considerable delegation of Chinese men, women and children in their native gala dress were present, but as Chinese of social standing do not dance on such occasions, they merely lent their presence, which was quite satisfactory. A group of Italian men and women, ages 60 to 16, gave dances of their country to their own music and in their own costumes, such as never before were seen in public in Boston. There were Irish jigs and reels, Scotch dances, Sailor's hornpipes (the dancers going on the stage from a boat), a Greek dance by Greeks in native costume, and so on.

So much mention is made of this feature because it is one which can be easily duplicated in any large city, the groups of people depending upon the nationalities therein presented. It is a definite contribution to good citizenship and civic advancement, by introducing the various kinds of citizens to one another. The committee intends to repeat it on a more elaborate scale this year, and perhaps add an appropriate pageant in abbreviated form.

Of course a Fourth of July celebration in Boston gives special attention to patriotic and historic features. These have always been a part of the city's celebration. The only difference now is that under the new plan they are made to count for more, and larger numbers of the people attracted to them. Last year, flag-raising exercises were conducted to officially open the day, with military detail, representatives of the Grand Army, Daughters of Veterans and Boy Scouts. Owing to the presence of these groups and the band, the audience at the Old State House was increased from the usual handful to several hundreds who stood in the hot sun and listened to the reading of the Declaration of Independence from the balcony from which the original document was first read to the citizens of Boston. Following this, came the annual oration in

Faneuil Hall, with the Mayor presiding. Athletics and sports had their place, with Gaelic Games, Rowing Regatta, Athletic Meets for Men, Swimming Races for Men, Women and Children, Sailing Regatta, and the Juvenile Games throughout the city. In the evening there were band concerts and fireworks at several places in the city, ending a complete day of rational observance of the nation's birthday.

So much for the Fourth of July.

Columbus Day.—As said before, the principal problem was to construct a form of celebration for Columbus Day acceptable to those to whom the holiday was already of importance, and also such as to gain the approval of its opponents or those indifferent to the new holiday. Columbus Day, October 12th, had been observed in Boston by private organizations since 1869, when the Italian Columbus Day Society began to make note publicly of each anniversary. The man who was Marshal of the first parade was a guest of honor last year. He tells of the time a few years ago, when a Columbus Day parade came up from the Italian quarter into the business streets of the city, with its character so unknown that it was commonly called "another dago funeral."

The Italians were practically the only group who observed the day until the Knights of Columbus began an active campaign to have it made a legal holiday. This was accomplished in 1910, by an act of the Massachusetts Legislature. The Knights of Columbus and the Italian organization together gave worthy street parades that year and in 1911. But while altogether creditable, and attracting much public notice, the celebration did not secure the general participation of all the people, nor the official sanction of the city.

The Municipal Columbus Day celebration last year and the year before gave the holiday a broad scope. The committee in charge has not been made up exclusively of those who were previously interested, but has been on a community inclusive basis. Instead of the day's having no special meaning, except for a portion of the community, it has been shown that Columbus Day is one great holiday in which all Americans can join freely and heartily. The advance in the character of Columbus Day may be indicated by the following statement: In 1911 Columbus Day was observed by only two or three nationalities of the 43 nations whose people are now residents in Boston and vicinity. In 1913, there were 20 nationalities represented in the Columbus Day parade, in addition to the representation of countries of Central and South America in a Pan-American meeting in Faneuil Hall.

A street parade was decided upon as the principal feature of Columbus Day, since weather conditions at this time of the year are as a rule favorable to marching. The Director and the Committee agreed that the parade should be cosmopolitan and as representative as possible of the many races and nationalities comprised in the population of Boston. This was to serve two purposes: to help Americanize these people, and to help show the longer settled citizens what the new citizens were contributing in the making of 20th Century Americans.

The intention of the Columbus Day Committee was not then so much to secure many thousands of marching men, as to bring out significant features; in other words, quality is aimed at rather than quantity. As a matter of fact, the result has produced both.

For the first time in a Boston public parade, the people of the city were shown the Chinese residents as worthy of serious consideration. They ap-

peared in the 1912 parade with true pageant features—marching men, several floats of women and children, native bands, etc., etc., the leaders on horseback. So thoroughly satisfactory was the result to the Chinese themselves that last year they imported from China several hundred costumes which were used in the parade of last Columbus Day, so that their feature was even more attractive and significant than the first attempt. Furthermore, they used imagination, and their section was a historical and educational presentation of "Old China and the New." Following the first year's parade, the Chinese organizations gave a banquet to the Mayor, Director and Committee as an expression of their appreciation of what was being done for them. The "Mayor of Chinatown" said that the standing of the Chinese residents of the city had been raised in one day more than had been accomplished in all the previous years. It may be fairly said that the Columbus Day Committee discovered to the people of Boston the real Chinese of the city.

Perhaps it is not too much to say that the two parades, especially the one of last Columbus Day, has shown more of Boston's people to one another than has been shown in any other way at any time. There were, all told, 93 marching bodies and 27 floats. Twelve nationalities were represented by special groups and eight more nations in other ways. Eleven fraternal organizations, 21 social service groups, and six educational institutions participated. Last year the committee expressed a desire to extend the community interest in Columbus Day beyond what might be accomplished by the repetition of the previous year's parade. The committee was not satisfied with the attention, or rather lack of it, from the older Bostonians, so far as these people did not interest themselves, any more than it was satisfied to have certain groups of newer citizens hold aloof. Therefore, it set about devising schemes which would attract the interest of the backward men, women and organizations. One item was the creation of a Women's Committee, and consequent representation, in the parade, of women's activity in the city. The suffragists and anti-suffragists were invited and the former had one of the large and attractive features, the first suffrage parade in the streets of Boston.

Five distinct innovations were made in the Columbus Day program last year. At the suggestion of the committee the Mayor approved a Pan-American meeting in Faneuil Hall on Sunday afternoon preceding the day's celebration. The chief speaker was John Barrett, Director General of the Pan-American Union; and representatives of several South and Central American countries were present. The purpose of this meeting was to consider the common interests of all the countries from the Arctic to Cape Horn, and the importance of co-operation between them, which might be annually exemplified by the joint celebration of Columbus Day, or Discoverer's Day. As expressed by Mr. Barrett at this meeting:

"Let us make Columbus Day a 'Get-together' Day of Pan-America, when everyone of the 21 republics and peoples of the Western Hemisphere shall realize how 'all America,' working together in sympathy and purpose, can accomplish immeasurable results for civilization and the welfare of humanity.

"By adopting such a policy and such an attitude, we shall cause Columbus Day to mark the inauguration of a new era not only upon the Western Hemisphere, but throughout the world, and prepare the way for the United States and her sister republics to walk hand in hand, arm in arm, for the good of humanity."

The Columbus Day Committee undertook to secure the adoption of a suitable city flag and colors, and as soon as the plans were made public much interest was shown. Fifteen different designs were submitted and more than that number of suggestions from artists, architects, flag makers and others. The designs were placed on exhibition in the Boston City Club, and afterwards in one of the larger store windows, and newspapers printed some of the designs. There was much publicity. After consultation with the City Art Commission, the committee decided on a design which was used for the first time on Columbus Day, and then recommended for adoption by the city. An ordinance for the purpose is now before the City Council. That Boston should have a City Flag, had been suggested in many ways in previous years, but nothing final had resulted. The flag design, as agreed upon, uses the Continental Blue and Buff with the City Seal. The body of the flag is blue with the City Seal in the center.

The names of a number of eminent Bostonians were inscribed on specially designed standards modeled after the famous Roman eagles and used in the Columbus Day Exercises of 1913. Only a portion of the names were selected at the time. Afterwards, the committee was reorganized and proceeded to complete the work, which has been done. The result is "A List of One Hundred Eminent Bostonians," including the men and women who during the past 283 years have contributed to advance the civic, literary and commercial development of Boston, and through Boston of the country.

An effort was made, with considerable success, to increase the artistic elements of such a holiday celebration by adapting well-established European methods to American conditions. A definite color scheme and style of decoration was used for all official decorating last Columbus Day, and this scheme was followed by many of the business houses. Hence, instead of the stock bunting and flags, ordinarily the only expression of decorative art on such occasions, a considerably higher standard was reached. Owing to limitations of finances and time, only experiments were possible last year. A system of permanent properties was inaugurated, the idea being to acquire material year by year to be saved by the city and used on other occasions. A sample of what this idea may mean when applied on a larger scale was a "Court of Review" 1,200 feet long on Tremont Street, on Columbus Day, 1913, at which was placed the City's Reviewing Stand for the Mayor and City Council. There, flying from 100 thirty-foot poles, were burgees of the Spanish colors, red and yellow. Laurel streamers were fastened between the poles. The desired festive appearance was thus given to this so-called "Court of Review" through which the parade passed when near its end.

Other Holidays.—The other holidays which the city of Boston officially observes are all under the supervision of the Director of Public Celebration. The plans are not prepared by the Citizens' Public Celebration Association, but are in charge of transient committees or of organizations. These holidays are Patriot Day, April 19th; Memorial Day, May 30th; Evacuation Day, March 17th; Dorchester Day, June 8th; Bunker Hill Day, June 17th, and Labor Day, the first Monday in September. It is in improving the observance of some of these celebrations that the future work of the Citizens' Public Celebration Association lies.

In making mention of Boston's Holiday Celebrations, attention must be called to Christmas and New Year's Eve. The last two years, programs have

been arranged by the city on New Year's Eve as an endeavor to prevent the beginning of hoodlum-like features which are common in some other large cities on this occasion, but which have not gained a following in Boston, where New Year's has not been popularly observed until the past three or four years. The Municipal Celebration consists of an illumination on the Common, with band concerts and singing by soloists and by the crowds which assemble there. Compared with the conditions in some other cities, the conduct of these New Year's Eve crowds in Boston has been remarkably good.

The annual observance of Christmas Eve with a great outdoor Christmas tree and choral singing was inaugurated in Boston in 1912, and Boston is probably entitled to the credit of being the first city to inaugurate what last year became practically general throughout the country. New York City is perhaps entitled to share the credit because of a public tree at the same time, although it was under private and not city auspices.

Boston has another method of observing Christmas Eve in a rational, dignified manner (aside from church services) which has been growing in popularity from a modest beginning several years ago through private initiative. Last year it was co-ordinated with municipal efforts. This includes a display of lighted candles in the windows of houses in various sections of the city with wreaths of holly and greens. Through the illuminated streets go groups of carol singers, stopping occasionally to sing, while hundreds of people follow the carolers to observe the festivities and join in the better known carols or hymns. Street singing was started by the clergy and choir of the Church of the Advent and the house illumination by residents of Beacon Hill. Last Christmas Eve there were such illuminations and street singing in nearly all sections of Boston and in adjoining towns and cities.

There is an historical significance in the present general observance of this day in the former land of the Puritans. An early Massachusetts Legislature once made a penal offense of any recognition of Christmas.

A municipal Christmas Eve celebration is a worthy effort for any city to undertake, and the street carol singing and house illumination are good to encourage, judging by the experience of Boston in 1912 and 1913.

A Pageant the Next Development.—Included in the plans of the Citizens' Public Celebration Association is a great Boston Pageant, to tell the story of Boston. Much of the work which has been carried on in the past two years, both in connection with Independence Day and Columbus Day, has been tending towards such a Pageant. A temporary committee has had the matter under investigation for several months, and as a result there is now in process of organization a Boston Pageant Association which will be launched at a public meeting within a few days. On account of the vast amount of material and the many interested groups of people in Boston, the Boston Pageant would be equal or superior to any given or planned in America. When the Boston Pageant comes to realization, it will expect to be as much superior to the St. Louis Pageant and Masque as this is superior to those that have gone before it. But the Boston Pageant is not likely to be an imitation of St. Louis. It will be as different as may be desirable to meet the needs of Boston, as every community pageant has, or should have, its own individuality.

A General Summary.—To summarize the merits of the Boston plan of Holiday Celebration:

1. A practical working out of the theory that holidays may be "schools of democracy" without the loss of interest or wholesome pleasure by the people.

2. A recognition that holidays may be of constructive recreation value if not left to drift along without a comprehensive plan and intelligent supervision.

3. A general plan that may be applied to all holidays, especially to give each of them a meaning and a value to the city, at the same time that the people are provided with opportunity for wholesome enjoyment. In fact, a City Plan for Public Celebrations.

4. Co-operation between interested citizens and city officials. Duplication of effort eliminated. Earnest, intelligent, enthusiastic service secured from many men and women and organizations.

5. Making Independence Day primarily a Children's Day, "safe and sane." Centering celebrations in parks and playgrounds in many sections of the city, resulting in more use of these reservations for community benefit and individual recreation; hence, a greater return for the money spent for their regular maintenance.

6. Extending the scope and interest of Columbus Day. Making this a holiday to be observed by peoples of all nationalities and interests, and giving it a civic meaning with a broad appeal—a "school of democracy" because of the opportunity for getting acquainted with the human resources of a modern city.

7. Creating and reviving appropriate holiday features contributing to good citizenship and civic patriotism, such as flag raising exercises, historic features, compilation of a list of eminent Bostonians, securing the adoption of an official City Flag and Colors, inaugurating a system of permanent decoration and endeavoring to make street and building decorations more artistic and distinctive.

The Boston plan of holiday celebration is much short of what it may be, but that it is aimed in the right direction seems to be shown by two years' experience. Therefore, if other cities can find anything that will help them along the same or different lines, they are welcome.

CHAIRMAN DAVIS: This brings us to a close of the formal addresses for this meeting. Before proceeding with the discussion, for which we will still have ample time, if there are those present who have not made arrangement for the luncheon at the Sheldon Memorial they will please secure their tickets as they pass out of this auditorium later.

MR. PERCY MACKAYE: We have with us this morning Mr. Ernest Harold Baynes, of Meriden, N. H., and I am sure those present would be glad to have him open the discussion on the topics of the morning.

CHAIRMAN DAVIS: Will Mr. Baynes kindly come forward and speak to us?

MR. BAYNES: As I have been in the room only about 20 minutes, I do not feel competent to discuss the papers that have been read. Personally, I am interested in pageantry chiefly in its relation to nature study and wild life conservation, and for my interest I am indebted to my friend, Percy MacKaye.

To begin at the beginning, I have always had an idea that the solution of the problem of wild-bird conservation lay, not in the enactment of more laws, but rather in implanting in the hearts of the people such an interest in birds—such a love for them, that they would not only refrain from injuring their feathered neighbors, but would actually fight to prevent others from injuring

them. And I knew that this love and interest could be acquired by attracting the birds to the farms and orchards; to the gardens and houses, where they would become our guests and presently our personal friends. One must be hospitable to a guest; one must be loyal to a friend. I shall never forget the first time I felt the wiry little hands of a chickadee close around my forefinger while his bright eyes looked up at me from under his little black cap, as much as to say: "Is it all right? Honest?"

You can bet it was all right, and I have been a stanch friend of the chickadee ever since.

With a view to creating such sentiment in favor of birds, we organized in our little village of Meriden, N. H., a bird club. That was three years ago, and we started with a membership of 50. Now we have a membership of over 700 scattered all over the United States, and almost every member is doing something for the birds in his or her community. With the assistance of our members we have established a bird sanctuary, and it was for the dedication of this preserve that Percy MacKaye wrote his beautiful symbolic bird masque "Sanctuary," in which he set forth the problems against which birds have to contend and also the solution of these problems. President Wilson was so deeply interested in this masque that he permitted two of his daughters to take part in it. Miss Margaret Wilson sang the prelude, and Miss Eleanor Wilson (now Mrs. McAdoo) played the part of Ornis, the spirit of all birds. The masque was produced at night in the woodland of the bird sanctuary, before 600 of the most distinguished people in New England, including the President and Mrs. Wilson. The masque was repeated at Hotel Astor, New York, on the 24th of last February, and is now being played all over the country by The Coburn Players.

And the production of that masque is doing a great deal of good. For instance, it so inspired the Vice-President of Woodlawn Cemetery, New York, that he decided to make the cemetery a bird sanctuary. He asked me to help him, and one afternoon we visited the place and made a plan which is now being carried out. More than 100 nest boxes of the Berlepsch type were put up this spring, and a very large percentage of them are occupied at this minute. These will be followed by bird baths in the summer and feeding houses in the winter. And it occurs to me that this sort of thing should be done all over the country; not only in cemeteries, but in the parks and wooded spaces in or near every village, town and city. On the strength of the work done for the birds in my home village I have organized scores of bird clubs in New Hampshire, Vermont, Massachusetts, Connecticut, New York, Pennsylvania, Maryland, Michigan, Indiana and Minnesota, and everyone of these clubs is taking an active interest in the great national movement for the conservation of our native birds. I thank you.

CHAIRMAN DAVIS: We have with us this morning Miss Ethel Moore, President of the Board of Playground Directors of Oakland, Cal. We should like very much to have her say a few words.

MISS ETHEL MOORE: I want to say a word in praise and appreciation of all that has been presented, and of all that I have been learning, yesterday and today, both at the Conference of Cities and at the performances of the Pageant and Masque of Saint Louis.

In Oakland, California, we have a population of 200,000; the city first

organized a playground department some six years ago. We have, I am glad to say, the co-operation and participation of all the people in this playground movement. The first year there was an appropriation of \$10,000 for this purpose; later, \$30,000, and then \$40,000, and this year we have an appropriation of \$77,000 with more demand for recreation purposes and less for penal institutions. You know in California women as well as men are voters—that means we can get sufficient appropriations for what we are doing. That is, just as fast as we get the ideas from the East, we are able to adapt them to our needs. For instance, we already have well-equipped, practical stages in our school houses; besides, we have four complete recreation centers open to the public for dramas, entertainments, dances, meetings of clubs, etc.

It is a matter of great interest to me that the same arrangement has now been made for St. Louis schools, because I believe it is time that we assist the people to educate themselves in this way. In Oakland schools we have dances every Saturday, and we expect to give plays as fast as we can get suitable plays to put on. As I said before, we are on the lookout for ideas and as we get them we can apply them, for we know we can get the material equipment; you can do this when you have the co-operation of a government for and by all of the people. (Applause.)

Los Angeles has a Playground Department created twelve years ago—by ordinance, it is true, and some day that ordinance might be revoked, but we hardly fear that it will be, in the light of all that has been accomplished and now that their women have the vote. (Applause.) Stockton, Fresno and Sacramento also have Playground Commissions.

In Oakland, within two years, we have adopted the commission form of government. Co-operating with the five commissions elected by the people are the following separate boards: Board of Education, also elected; Board of Library Directors, appointed by the Mayor; Board of Park Directors, appointed by the Mayor, and Board of Playground Directors, appointed by the Mayor. Under the charter the Board of Playground Directors consists of five members, not more than three of whom may be of the same sex. (Applause.) It is the intention to keep the Playground Board out of politics.

Our work began, as in Boston, with the sandbox in a little children's playground. We soon graduated into the many varied activities of all ages in the wider use of park lands and the evening enjoyment of recreation centers by adults, until now our department has been given, in addition, the control of all school property after school hours, day and night, the year round, for the general recreational purposes of all the people.

May I repeat that we come East seeking ideas that we may adapt to our local needs. Now it is our ambition to give, a little later, a Pageant and Masque. It may not be on as large a scale as the one in Saint Louis, but we shall do our best, and I hope you will witness our efforts.

CHAIRMAN DAVIS: We have listened almost to a challenge from the aggressive and progressive Pacific Coast, and now perhaps we can have something by way of reply from the Middle West. I take pleasure in calling upon Mrs. Laura Sherry of Milwaukee.

MRS. SHERRY: I want to say first that I am very glad to have this opportunity to register my vote of thanks to Mr. Stevens, Mr. MacKaye, Mr. Converse and Mr. Smith, to all who have been responsible for the artistic

success of the Pageant and the Masque, and especially to the citizens of St. Louis who have made possible this wonderful experience.

In Milwaukee there has been no organized Festival or Pageant movement; the efforts we have made in this direction have been spasmodic. In beginning the work with which I am connected, the Wisconsin Dramatic Society, we were not conscious of having any social significance, although many of our associates are social workers in Milwaukee. In fact, we were looked upon rather doubtfully, by many, as to the justice of assigning to us any significance, social or otherwise.

However, we are no greater egotists than others who set about doing work which they think ought to be done. Our purpose was to furnish an opportunity for potential artists in and about our locality—to present their efforts with the hope of developing a local art in the theater. We hoped through experiment to gain sufficient support, which in time would be strong enough to establish a theater.

At our last meeting this season, all those who were interested, and particularly those who were not interested, were asked for criticisms and suggestions as to the best way to start a fund toward the endowment of the theater which we had in mind four years ago.

The President of the Central Council of Social Agencies made the first suggestion: Why build a theater, why not use the natural social centers of the city, the public school houses?

The school house, of course, belongs to the people, but is used during the day time, excepting Saturday and Sunday, for school work; on discussion, it was found that if the auditorium of the school house was used in turn by all the dramatic clubs, dancing clubs, singing societies, debating societies, etc., in the neighborhood, each would have possibly one night a month. It was quite evident that this would not answer the purpose of our Society, as we work every night of the week and many days, and we feel that if we are to develop further we must do more work. Besides, we require a storeroom for our scenery, costumes, etc., which accumulate with each production. The result of the discussion was that we decided that we must have a place of our own, in which we could experiment further in our work, if we hoped to keep alive.

A natural social significance seems to have developed in the work that we are doing. The schools in the city, as well as the different civic bodies, settlements, various church organizations and small dramatic clubs from all sides, have come to us freely during the past four years for speakers, lecturers, directors of plays, actors, suggestions for plays, and even for original plays; for the use of our scenery and costumes, often for whole casts, and we feel that this demand has added to our life as well as to the life of the community. The awakening of interest in the experimental thing and the development of understanding by participation would seem to mean a foundation for a future audience. This week the Normal School Dramatic Club of Milwaukee is giving in one of the parks a production of one of our original plays under the direction of one of our actors.

In order to keep up with similar movements at home and abroad, and to originate and create on our own account, we need a laboratory in which to experiment. Aside from this fact, if other organizations in the city look to us for suggestion, we will have nothing of value to give them unless our material is alive; it can only be kept alive through study and experiment.

Our purpose has been to establish in Milwaukee a well-equipped theater in which the artists of the community—actors, playwrights, stage directors, scene painters, electricians, carpenters, musicians, dancers—all the artists required to present the new art of the theater, will have a chance to experiment and develop, and through continued effort, experience, and training achieve a merited recognition and support. I thank you.

MR. PERCY MACKAYE: I would suggest to the Chairman that we have with us this morning a neighbor of Mrs. Sherry's, who is acquainted with what is being done in Milwaukee, and while the gentleman spoke to us yesterday, I am sure we shall all be glad to hear from him again; I refer to Mr. Thomas H. Dickinson, of the University of Wisconsin. But before yielding to him the floor. I should like to add a word. It seems to me that Mrs. Sherry has set forth what she had to say in a very modest way; the surprising part is that the effort of the little group with which she is connected has not received the recognition which it should have received, not only locally, but nationally. One point that Mrs. Sherry has brought out is the necessity for experiment; a place where these experiments in this work can be made is the crucial need. The conditions of the theater today do not permit of experimenting, as was brought out in our meeting yesterday. It is necessary in order to develop the ability to create, that experiments be made; in order to develop a distinctive creative art in this country it is necessary that our writers have an opportunity to experiment. This, it seems to me, is the heart of the movement.

We have an instance in our celebration here. It would have been utterly impossible for me to have written my masque for conditions as they exist in the theater today. It was necessary for us to make this great experiment. Our undertaking here was unprecedented, but it seems to us to be a good thing; we knew this before we started, but we said "we will work for it." We did work for it. Another point I must emphasize and that is "participation," for without the active participation of the citizens, the artists, the historians, and the writers, this gigantic creation could not have been presented, as you have witnessed it on Art Hill.

CHAIRMAN DAVIS: Mr. Dickinson, of Madison, needs no introduction to this audience, but we would like to have him come forward and make a few remarks.

MR. DICKINSON: Our friend Percy MacKaye was perhaps misleading when he stated that Mrs. Sherry and myself were neighbors; true, we reside in the same state, she at Milwaukee and I in Madison, and we are engaged in the same work.

Mr. MacKaye referred to the work of the Wisconsin Dramatic Society. I wish to say that our work, slight as it has been, has only one idea, if you will permit me to express that idea in current phrase—"to do a man's job." Many theories have been advanced, social and artistic, and a great movement is going on for the perfection and organization of social life—but there are many who feel that the nation, unless permitted to express itself in a higher order of spiritual beauty, will still fail of greatness. Before we can reach perfection in the art of drama there is work to do; we must set about the tasks of creating actors, creating dramas for them to act, creating dramatists; and that is a thing that must be done at home.

That is one big job that any organization that is experimenting must undertake—reaching down into the social, industrial and spiritual life of the neighborhood and utilizing these materials for expression. That has been our simple idea, that we prefer staying at home, that we would fight going away from home, in the thought that there is material at home that must be developed—out of the structure of our own lives—where one is permitted to think out one's thoughts.

My message to you this morning then, is, that as we are all concerned in the development of a great national art, before we can attain to that, we must first develop a local one. I believe that our national art and our national drama depend upon the discovery of art and drama in our home life.

MRS. MARY AUSTIN: Before the next speaker is introduced, I would like to add to what I said yesterday something that seems to fit into the discussion at this time.

CHAIRMAN DAVIS: If there is no objection, we will ask Mrs. Austin to speak at this time.

MRS. AUSTIN: I simply want to add that in California we do not experience any difficulty in the matter of participation, and this very feature assists us in meeting many problems of the community. At first you will experience no trouble at all in securing your audience; the trouble lies in getting competent actors. But once a year we give a performance in which the children make up the whole cast so that from the first they are accustomed to taking parts in little plays; by the time these children are 15 or 16 they have had considerable experience in acting and are rather fond of doing it.

A greater difficulty is that of handling those who pride themselves on their acting. The object of community drama is to develop dramatic possibilities in the greatest number, and that a young lady can play all the heroines very nicely is an excellent reason for not letting her do it. Parts should be assigned with a view to the development of the people who play them, the development of character, I mean, and not of vanity. The object should be self-expression rather than self-exploitation.

Bad enunciation and faulty diction are among the greatest drawbacks to successful amateur acting, but we find it works very well to refer these back to the public schools. Teachers will become very keen in correction when they realize that the pronunciation of the children advertises their efficiency. It is this spirit of working together which it is desirable to develop rather than any special talent, but with this end in view some very decided talent is sure to discover itself.

On one occasion, in a mining town where I was producing a play, the only woman willing to undertake the work of the costumes was not in very good repute. I insisted, however, that it was right to avail ourselves of every gift no matter from whence it came. So she was allowed to undertake the work, which proved a means of social regeneration for herself as well as invaluable to the community. It is always important not to allow this question of social standing to enter into the cast, otherwise the community theater very quickly becomes the amusement of the few rather than the artistic achievement of the community. It is the sincerity and singleness of purpose which produces the effect much more than any degree of talent likely to develop in a small town.

Where two or three are gathered together in the name of Art, there art happens.

MRS. ERNEST R. KROEGER: Mr. Chairman, we have in the audience this morning a gentleman, an official envoy to this Conference, who is the Director of Public Safety in the City of Philadelphia. I am sure that we should all be very glad to hear a few words from him.

CHAIRMAN DAVIS: Will Mr. Porter please come forward?

HON. GEORGE D. PORTER: Mr. Chairman, Ladies and Gentlemen: I assure you that I feel somewhat embarrassed at this moment; only yesterday I found myself in the hands of the Commission of Police of Newark, New Jersey, Mr. DeVoe, and today I am kidnapped by a fair lady; but I do not feel that I could be in better hands. Therefore, as she has asked me to speak to you, I am impelled to respond. (Applause.)

It may be of interest to you to know that in the Pageant given in my home city, the actual descendants of historic families took part; we had playing one character a direct descendant of William Penn; in another, a lady named Custis, a descendant of the family to which Martha Washington belonged. It was a most interesting spectacle; probably 500,000 people witnessed it.

The management of the Pageant and Masque here were wise in giving fewer performances. We found when the week was nearly over, much difficulty in securing the attendance of all of the players, especially the school children whose parents objected to having them kept up so late at night, and as time went on, the interest and attendance dwindled.

After the Pageant was concluded, we had exactly the same expression of ideals and desires as to preserving the stage that I have heard expressed here today. It was finally decided to retain the stage and give a pageant each year. That was a tremendous undertaking. The following year, it was found impossible to secure the participation of that vast company of persons to perform again the work of the previous year. Those present who have taken part in this pageant realize the amount of your time and effort that it has taken, and while you can well afford to make the sacrifice once, you would hesitate entering upon another undertaking of the kind. We have had to abandon the stage, because we do not know when Philadelphia will again have a similar occasion for its use.

I have become very much interested in the natural stadium that you have in Forest Park; I have never witnessed more magnificent audiences than the Pageant and Masque of St. Louis have drawn to that place, and we in Philadelphia know exactly how enthusiastic you are about it, from our own experience, but we found that we have had practically no use for the structure, it is a somewhat unsightly elephant on our hands.

I have understood that in New York the Madison Square Garden is not profitable, simply because it is too large; there are not enough uses for it.

Possibly here, with your great German population and their Turning and Singing Societies, you would have more use for a structure of this kind, especially if the matter of acoustics could be handled; and in that event no doubt a concrete structure would be feasible. I do not want to "pour cold water" or cast a damper on your ardor. You have certainly awakened a vast amount of enthusiasm in your citizens, and perhaps we in Philadelphia

who are said to be "sleepy" and "slow" need to be "shown" by the western enterprise of St. Louis. (Applause.)

I do feel that the Pageant and Masque, as well as the Conference of Cities, has done much toward bringing us together. This is a day of advertising, and as some one has said an interesting and beautiful occasion of this kind will not only do more toward awakening the public spirit of the inhabitants of a city than almost anything else that could be done in the way of advertising, but will in general appeal to those living beyond your border.

I thank you for the opportunity of being here and of speaking to you this morning; I thank the citizens of St. Louis for their Historic Pageant and their Symbolic Masque, and I thank the Committee for the welcome they have extended to the envoys from their Sister Cities.

MRS. PHILIP N. MOORE, of St. Louis: Mr. Chairman and Ladies and Gentlemen: If I may be permitted a word before Miss Rumbold leaves the room I wish to refer to her initiative in the Department of Municipal Recreation. She is Secretary of this department in St. Louis and delivered the first address on our program today. For the benefit of those present who do not know of her former accomplishments in this line, and in reference to the able paper prepared by Mr. Charles L. Burrill, of Boston, and read this morning by his townsman, Addison S. Winship, on the subject of a "Safe and Sane Fourth of July," I will say that upon one occasion, a Fourth of July, she was instrumental in having produced in Forest Park a Carnival of Nations, in which the children of the foreigners in the various sections of the country entertained by singing and dancing the songs and dances of their foreign countries in their native costumes. It was a most inspiring occasion, for at a certain moment when the signal was given this assemblage of nations stood in American garb, truly American citizens, waving American flags, dancing American dances and singing the American Star Spangled Banner.

I mention the occasion as only one evidence of the initiative which Miss Rumbold shows in her work; and, Mr. Chairman, if we still have a few minutes of the time set aside for this meeting, I believe that all would be glad to have a few more words from Miss Rumbold upon this subject. (Applause.)

CHAIRMAN DAVIS: If it is not imposing upon Miss Rumbold's well-earned reputation for good nature, we should like very much to have her respond. She is the personification of the phrase, "If we play together we shall work together," and her cheerful, intelligent efforts have been an inspiration to the workers for the Pageant and Masque.

MISS RUMBOLD: I am extremely grateful to my good friend, Mrs. Moore. Of all the things that I have tried to do, I hope that the Pageant is not the culmination, but the beginning. I believe that one reason for the success of all that we have attempted to do in the past twelve years in St. Louis, lies in the spirit of good-fellowship, comradeship and play in which it has all been undertaken. We have had such good times in our work.

In nothing that we have undertaken before have we had the participation of the people as we have had it in giving the Pageant and Masque. Those who can sing, are singing; those who can dance, are dancing; those who could make costumes have helped in that way. The town is thoroughly alive with work and the spirit of helpfulness. When we work, we work together; and when we play, we play together. I thank you.

CHAIRMAN DAVIS: The luncheon hour at the Sheldon Memorial is set for 12:45, and I have been requested to bring this meeting to a close. The official envoys and members of this Conference are requested to be ready for the automobile ride to Cahokia Mound, the historic place which gave Mr. Percy MacKaye the inspiration for his Masque, promptly at 9:45 tomorrow morning. This session of the Conference of Cities will now stand adjourned.

Third Session

Sunday, May 31st, 1914, 3:00 o'clock P. M.

CHAIRMAN, DR. ARTHUR E. BOSTWICK.

CHAIRMAN BOSTWICK: Before entering upon the program for this afternoon, I desire to read to the Conference a telegram just received from Mr. J. E. O. Pridmore, of Chicago, Ill., who was to have delivered an address this afternoon, but who on account of having to return to Chicago, was induced to read his paper at the first session of the Conference:

"Chairman of Meeting, Conference of Cities, Wednesday Club, St. Louis, Mo.:

Sorry cannot attend last meeting of Conference; hope my motion to perpetuate Conference will obtain favorable action; accept the admiration of Chicago's envoy for the majestic spectacle given in Forest Park. Nothing in modern history equals it in magnitude and grandeur. The ancient Greek theaters and spectacles alone compare. St. Louis must make permanent her unique amphitheater. It is a national asset and St. Louis must accept its responsibility and guardianship.

J. E. O. Pridmore."

CHAIRMAN BOSTWICK.

Members of the Conference:

Today we are to consider some of the bearings of music upon municipal activities, especially as it relates to the Pageant and Masque of St. Louis. Music, like other arts, cannot prove a proposition, but it can do very much more—it can influence the emotions; and emotion plays a very much larger part in civic activity than some of our most intellectual people think. I assert that if our emotions are right, our actions will be right, and that it is our business so to influence and control the emotions of the masses that their civic activity will be along proper lines. I have recently been impressed with the importance of this fact in reading an article by Professor Gillian of the University of Wisconsin on the psychology of play, in which he lays particular stress upon its ability to arouse the emotions, putting strong emphasis upon the part that emotion plays in civic activity.

We have with us this afternoon men who are particularly competent to speak upon the part that music plays in pageantry.

We will depart somewhat from the order of our printed program as you have it, and will ask first for the response to the subject, "The Future of American Music," by Mr. Frederick S. Converse, Professor of Music at Harvard and composer of the music for our own Pageant and Masque. Mr. Converse I am sure needs no further introduction.

FREDERICK S. CONVERSE.

Mr. Chairman, Ladies and Gentlemen:

I have been asked to speak to you today about the "Future of Music in America." This is a large theme, and one which would need prophetic gifts on the part of any one who should attempt to do it justice.

But inasmuch as the music of the future, whatever it may become, must be an outgrowth of the music of the present, it is safe to consider the present influences which will help to develop it.

The American musician of the present, that is, the constructive or creative musician, is thrown into the arena of musical life at an exceedingly interesting but perplexing period of world musical history. As an art, music is just emerging from the leading strings of classic and romantic conventions, and for the first time in its history, it has achieved a freedom of expression unhampered by anything but the physical possibilities of sound production, such as the capacities of various instruments and of the human voice.

There seem to be almost no bounds to the transgressions of time-honored rules of musical construction, conventions of form and of harmony in the works of many modern composers, and it requires a wise and well-balanced judgment to steer through the chaos of possibilities to the production of clear, logical and forcible art works.

With this new freedom of technical means comes a new responsibility for the composer—so to use it that he may continue to write music, and not produce freakish and experimental noises for his own amusement and the annoyance of long-suffering and normal-minded audiences.

We have all heard, in the past few years, many examples of unbalanced musical thought, in which the chief object has been novelty at any cost, often at the expense of beauty and virility.

I think it is just as important for the thoughtful American composer to avoid being misled by the fascinations of unhampered license in musical expression, as for him to steer clear of the worn-out conventions of his art—the safe and sure paths which do not lead to glory.

In short, he must look into his soul and find there a well of strong, simple, healthy thought, and try to express it fearlessly in the terms that best suit it. Let him not hesitate to use simple means, if they best express his meaning, for fear of being thought old-fashioned; nor the most modern terms, if they happen to serve his purpose. But above all, let him be thoroughly familiar with the best examples of all schools, giving each one its due appreciation, becoming subservient to none.

I believe, in these times of musical freedom, the need for a thorough, well-grounded education in all branches of the art is greater than ever before; the responsibility is greater; there is more need for a well-trained judgment and taste. We cannot be technically too proficient, and if our individuality will not pass through the test and fire of severe musical discipline, it is better that it should not survive at all.

Often I have been asked what I think of Indian and Negro music as a basis for an American national school of composition. I do not think they will ever become the real basis of our musical thought. I do not think they are essentially American—they are not comprehensive nor big enough; they will and do lend to our music a new color and flavor, but our music will express much more than they can express, and will be based upon the powerful individualities of our times and of future times; personalities which reflect in their music the yearnings, the sorrows, the joys and the triumphs of the myriad souls of their fellow men. They will do it freely, unhampered by old traditions or modern fashions of European writers; they will hew out their own paths in their own way, using the experience of others, or discarding it, as they see fit.

The American spirit of initiative, of enterprise, of adaptation of old methods to new conditions, of fearless self-expression, will prevail in music, just as it has prevailed in other phases of American thought and accomplishment; and I fully believe that a nation which has expressed itself in such marvelous industrial achievements and has shown an epic imagination and an unlimited resource in the conquering and development of a great continent, will not fail to find a virile, wholesome and noble expression for the aspirations of its soul in the great and subtle art of music.

The future of America in music may well be something finer than the world has yet known, and it behooves us of the present to work for such an end by serious and thorough study and teaching, by unprejudiced thought, and what is very important, by giving constant opportunity to our composers of talent to be heard, and so, by experience, to develop themselves. The last is an exceedingly important factor, and one which has not yet received the consideration which is its due.

Our audiences are apt to be indifferent to American works, to think that because they are home-made, they are inferior. The Russians, the French and the Germans of today have more consideration for rising talent and ability than we have, and I think, as a rule, the American composer gets more assistance and encouragement from foreign artists, conductors and listeners here in his own country, than he does from his compatriots.

This is not as it should be, and it will no doubt in time be corrected, when the importance of the fostering of native talent is thoroughly understood.

In America, the conductors of our large orchestras are often more willing to play American works than are our audiences to listen to them, because they realize that in no other way can a native art be developed.

In most European cities, the large orchestras (at least when they receive government supervision) are required to produce a certain number of native works yearly, to the great advantage of native talent. The remarkable development of Russian music in the last fifty years is due as much to this as to any one thing.

There is in America an abundance of musical talent, both executive and creative; it is a precious inheritance and one which should receive every assistance and encouragement which we are able to give it, if we wish to build up an art structure to which we can point with just pride, and one which will shed a lustre of glory upon our spiritual life and achievement.

Here in St. Louis, during the past few weeks of strenuous artistic activity, which has resulted in the very remarkable and significant expression by the people of this city, of their history and their aspirations—an artistic achievement which in its conception and execution will mark an epoch in civic art, and will loom larger and larger in importance as we look back upon it, one factor has come to life which may be of vast importance to the musical life and development of this city. I mean the chorus; a really remarkable body of singers has been brought together, almost in a day, and in point of view of material, of fresh, effective voices, it is exceedingly gratifying and promising. It would be a great pity not to make it a permanent organization under the able leadership which has so quickly formed it into a useful and effective musical body. I hope in the most disinterested spirit that St. Louis will see the value of this opportunity and found and give support to a splendid civic chorus.

It has been a matter of great pride and pleasure to me to be called here to assist in the production of this great civic drama, and I shall always look back upon it as one of the most interesting and useful artistic events with which I have had the good fortune to be connected. I wish now to thank the citizens of St. Louis for this great opportunity which they have offered to an American composer.

CHAIRMAN BOSTWICK: I introduced Mr. Converse as the Professor of Music in Harvard. This was a mistake for which our apologies are due to him and our sympathies to Harvard University. In introducing the speaker who will now address you upon the subject of Municipal Concerts, Music and the Pageant, I shall be careful to give him his proper title. I refer to another American composer with whose name you are all familiar—Mr. Arthur Farwell, Supervisor of Municipal Concerts in New York City. I am sure New York is to be congratulated upon obtaining his services in that capacity.

ARTHUR FARWELL.

Mr. Chairman, Ladies and Gentlemen:

In regard to Municipal Concerts in New York, a very few words will perhaps dispose of that part of my subject. You are perhaps aware that in the period preceding the last civic administration—that of Mayor Gaynor—municipal music in New York City had become worse than a farce. We had our bands or so-called bands, paid for out of public funds, in which, through political favor, all sorts of persons were allowed to sit as “dummies,” holding instruments and not playing the notes, but drawing their pay.

The reform administration under Mayor Gaynor set out to remedy these evils, and under its liberal policies and encouraging influence we were able to gain most interesting and valuable results through making experiments on a large scale.

New York City has been spending from \$80,000 to \$100,000 annually upon its public park and recreation pier music, most of which has been expended each summer season within a period of 15 weeks or so, some 80 odd concerts being given each week.

The principal feature of the New York municipal music is the series of daily orchestral concerts given during the summer season in Central Park. There we have our orchestras of the finest orchestral players, producing the world's greatest music before the masses of the people. These Central Park concerts represent the largest and the most significant experiment which we have tried, and one great human fact or principle which we have learned from this experiment, and which I will explain briefly, is the most important result of all of our four years' work, and dwarfs all other results by comparison.

These concerts, which include symphonic works, are attended every day by from 8,000 to 20,000 people, who are eager to hear this music of the highest order. It is very important to note that it has not taken four years to bring the people up to this point; they have enjoyed this music from the very first week. We have found that the mass of the people will respond readily to the greatest music when it is given to them under the right conditions. There were perhaps very few persons in these great audiences who could have been interested intellectually, so to speak, in a single page of the music of the great masters. But in the mass, and under the right conditions, a new phenomenon arose, connected with what we commonly call “crowd-psychology.”

In the present musical sense, I call it *mass appreciation*. Under the condition of interested attention of the mass, together with agreeable external circumstances, there appears to be present a general soul or "over-soul" which contains all the attributes of every individual present. This "over-soul" is the most sensitive and receptive thing imaginable, and responds in the most lively and intimate way to all that is presented to it. Moreover, it never fails to respond most thoroughly to the most powerful musical expression. Through this medium, that which the composer expressed goes directly to the souls of the people without the intervention of any special course of intellectual training; in fact, an educational process is short-circuited by a spiritual process. In this principle of mass-appreciation lies the solution of the problem of introducing the greatest music into the consciousness of the people.

There are only two other points that I wish to make, and I shall make them as briefly and plainly as I can. I wish first to touch upon the tremendous national movement represented by what you are doing in St. Louis at this time in "The Pageant and Masque."

In the first place, there are two elements in the creation of music; the creative spirit and the musical substance upon which it works—the medium. What will happen, then, if that creative spirit, acting through the composer, is so wholly liberated that it can make the most that can be made out of the medium with which it works? The creative spirit is infinite; it is limitless in its potentiality. It is the spirit of the Infinite Affirmative. Music is a thing which appeals not to a part of man only, but to the whole man, body, soul and spirit. The body responds to the *motion* in music (as we saw in last night's performance); the soul responds to the *emotion* in music; and the spirit or mind to the *thought* in music—the musical idea itself. What, then, will happen if all three parts of music are conjointly given their fullest expression through the untrammelled action of the infinite creative spirit, remembering also that this ideal is not for a few, but for all, since we are working for democratic ends.

If we look to the past we will see that the several elements of music have not been united, but have been pulled apart. The symphony is principally soul and mind; the oratorio the same, although with the introduction of the chorus a little more of the physical element is added. Opera is chiefly soul and body, with, unfortunately, very little mind, at least until the appearance of Wagner. Dance is body, at least in its primitive condition as mere rhythmic motion. With interpretive dancing there comes an addition of the higher elements.

So, then, we ask, what will be the art form that will simultaneously fulfil all these attributes of music, and give them all full scope? There will be involved the rhythmic movements of dance and march, lyrical dramatic gesture, musical sensation and emotion, and musical thought. Plainly the form required must be some form of music-drama. It cannot be anything else.

Why, then, one may ask, do not the music dramas of Richard Wagner fulfil the conditions? But they do not, and for more than one reason. In the first place, they are made in the image and likeness of opera. They require precisely the same elements for their presentation—the usual theatrical stage and orchestra, and a small body of professional singers, specially trained for the presentation of opera. Wagner's music drama is precisely fitted for production by the operatic machinery of the world, and is therefore restricted at once to the narrow sphere of opera-goers. Even in Germany, where one considers operatic conditions for the people to be ideal, we find Richard Strauss engaged

in a movement to extend opera to all of the people. And in America, how rarely does any one hear a Wagnerian music-drama.

Moreover, it is only the few performers on the stage who have the opportunity of the full human response of body, soul and mind to the music. The "people" merely witness the drama and sit with their hands at their sides. The inevitable evolution of music in humanity will not indefinitely permit so restricted a condition to exist.

The music-drama which we seek, then, and the only one which can fulfil the conditions that must inevitably be fulfilled in this most complete evolution of music through mankind, must be a music-drama which all of the people can see and hear, and in which all of the people can take part. And the moment we say that, we describe the community pageant, or community drama, that which Mr. Percy MacKaye has called the art of the "civic theater." Because of the condition which music is attaining in this art form, I have called it community music-drama.

I wish now strongly to emphasize the fact that this community music-drama is not a special and isolated art-form, but falls into the direct line of succession created by the work of Beethoven and Wagner, and that, as such, it is the great art-form of the age. At present it is merely in an early and experimental stage. In the same sense in which Wagner said that Beethoven wrote the last symphony, we may say that Wagner wrote the last music-drama. People of the future, looking back to our age, will look not to those among us who imitated Beethoven and wrote symphonies, not to those among us who imitated Wagner and wrote operas, however dramatic, but to those among us who created community music-drama and the art of the civic theater.

One matter more I wish to speak of. We are all familiar with the principle of auto-suggestion, and the fact that it has long since been accepted by science. We are now, however, beginning to understand the why and wherefore of it, and to realize it to be a law that the Creative Spirit working within the individual, building and evolving him, must inevitably create him and his circumstance according to the picture which he persistently suggests with his own thought. We are learning that man is a specializing instrument, and that his faculties of initiative and selection are given him in order to determine the special direction in which he shall be evolved, and that the ceaselessly active creative spirit within him necessarily acts along the line of his initiative and selection.

Suppose, now, that this power of creative auto-suggestion is to be employed, not by a mere individual, but simultaneously by a great group of individuals, in fact, by an entire city, for the achievement of certain civic ends. This is precisely as rational as the exercise of "suggestive" creative thought by the individual. We thus have what may be called community auto-suggestion.

The exercise of this power for communal self-evolution depends upon getting the idea of the thing to be obtained into the minds of every member of the community. Is it possible to conceive of any way in which this may be more broadly, clearly and powerfully done, than through this very form of community drama? Our new art-form thus becomes an inconceivably great power for both the material and spiritual evolution of the race.

Our imagination and will, with which we mould the material of this drama, is a gift from God, as we ourselves are from God. In that we all unite together in the production of this drama, we realize the condition of brotherhood. Therefore, as giving something approaching to a definition, I have

believed that we may regard community music-drama as the most complete manifestation in living art of the fatherhood of God and the brotherhood of man.

CHAIRMAN BOSTWICK: The next subject on our program is "Christmas and New Year Possibilities," by Professor Peter W. Dykema, Professor of Music, in charge of the Bureau of Community Music, University of Wisconsin, Madison, Wis.

PROF. PETER W. DYKEMA.

Mr. Chairman, Ladies and Gentlemen:

You have on the platform today representatives of three very different types of men who are interested in the subject of music. I take it that so far the subjects have been discussed from the viewpoint of the author or composer, and my desire is to present my subject from the viewpoint of the people.

Later, I would like to tell you briefly some of the things that we have been able to accomplish along the line of community effort, in Madison, Wisconsin.

There seems to be one great tendency creeping into all the amusements of the American people and that is the tendency to become spectators instead of participants. In other words, we seem to prefer to get our enjoyment through our eyes and ears, rather than from the joy of doing, the use of our own talents and faculties—in brief, participation.

If this tendency in American people is encouraged instead of discounted, one wonders what will become, within the next two or three generations, of American music and the American drama.

Moving pictures, the mechanical or player piano, the Victrola or phonograph are becoming a menace to individual effort. All of these have their place and are useful and helpful from a social as well as from an educational standpoint. But is there any doubt but that they are tending to stop the production of the best in music and the best in drama that the American is capable of? I have no reason to discountenance the things I have mentioned; they have their place in the evolution that is going on; they are righting some of the wrongs that have existed in our rural districts as well as in our cities.

It has been claimed by some that the mere listening to the greatest orchestras, the finest productions of Beethoven and of other great composers, will develop the highest appreciation for music in the individual. I would admit that in certain instances this might be true to the extent of developing a very high appreciation for the best that is in music, but the rule holds good that a conscientious effort to learn to sing properly or to play some particular instrument well, would develop a higher appreciation and a greater interest in music for the same individuals.

Let me make myself clear: as you know, many people are deploring the great amount of time that a child must devote to the practice of music in learning to play the violin, the piano, or to sing. They deplore the amount of money that it takes to properly educate a child in music, especially when they say they can go out and purchase a Victrola or phonograph for upwards of \$50.00, or a player piano anywhere from \$150.00 to \$750.00 that produce mechanically the finest musical compositions. They say, "Why bother with it; why have the child expend all this time and money, and in the end have only an inferior result, when we can have these things done for us in the best possible manner, with so little expenditure and no waste of time?"

In reply to this, let me ask: "But who is to train for the future such wonderful musicians as are giving us the advantage of their work, and talent, and training today?" It is said that only one or two out of 150,000 musicians could be classed as really good. The great argument for a thorough training in music is this: the child that has been trained to play the piano, or any other musical instrument, or to sing, has a better understanding, and a greater appreciation, of good music, than one who has never been taught what good music really is. This principle is not only true in regard to music, but in learning anything from manual training to poetry. The individual who can accomplish most along any line is the best possible appreciative medium and the best judge of that particular class of effort.

The faculty of the University of Wisconsin holds that the more the students apply what they have been taught in music, the more appreciative they will be of truly good music and the greater will be the apperceptive mood for it. That is why we are advocating community music in which all can take part.

Music, with its choruses, bands, orchestras has had a great part in the democratization of the world, the choruses requiring all kinds of voices and the bands and orchestras requiring instruments of every tone and variety. It is not absolutely essential that we enter into this work as professional musicians in order to receive the social and uniting benefits which they have to bestow. It is not necessary for us to enter into the bickerings and quarrelings, attributable to the desire to excel, which almost all professional musicians are said to have. But with these devices that I have mentioned in the home, there is a tendency toward the isolation of the individual; the American citizen is content that he and his family should remain at home to enjoy these facilities rather than attend concerts, etc., and in this way the community suffers. It is necessary for us to fight against the attitude of "the tired business man" who is neglecting more and more every opportunity for art expression. I believe when a man or woman withdraws himself or herself from all opportunity for expression in art or beauty, just then that person is spiritually dead.

This is particularly true of art; but when a man can gaze upon a beautiful picture, and can get himself into a frame of mind to enjoy it, and feels that the artist has put into that picture something that he knows to be the best within himself—then he is alive. And when he goes to a concert and while sitting there, listening to the exquisite strains of music, can feel "the composer has taken me at my best, and put me in music"—then the ability, I should say, of the artist or the composer, to bring out all the emotion, all that is best within us, is the height of art.

But is it not more and more the tendency among us to take these things externally and place them upon a passive and impersonal plane?

In the chorus of a music-drama the leader has the best field possible for exerting this power not only upon the singers themselves, but upon the audience, that they may have the realization that they are doing the thing themselves, that they are helping to bring out the effect that was intended by the composer of the music. In coaching singers, I think this is the most important factor, that those who take part shall realize that they are bringing forth the effect that the Director seeks, and further, "this is my creation—I have gotten into that character and I am coming out in it." Then, and only then, can the greatest benefits of music or drama be attained, and there is no pleasure which can excel the pleasure that we have in that sort of participation. At

the University of Wisconsin, we realize the importance of this fact, the social and uniting power that it has; and that is one reason for the stress we are laying on community music at this time.

But to return to my subject. I believe that at Christmas time there is more of a natural tendency toward festival celebration than at any other time of year; the tendency is more general than at any other time. In the first place, all of the magazines and newspapers are filled with Christmas stories—the constant advance agent of Christmas, a constant factor toward putting one in the right mood. And then, all the business interests are attracting our attention to the fact that Christmas will soon be here, by decorating their stores and in every manner trying to bring this spirit out. Aside from this, for generations this holiday has been celebrated in the family and the children see to it that it is observed.

Irrespective of the religious side, we have the social side, the literary side, the artistic side and the business side, all uniting to promote this festive spirit in the hearts of the people as a whole—we know that the churches have always had a way of claiming this day for something their very own, but we find all forces of the community naturally working forward to make Christmas the day to be celebrated in the community.

What are some of the things that can be done? At no time of year are there such a variety of celebrations to choose from: there are the dramatic presentations, ranging from the modern pageants and masques to the old miracle and mystery plays of numerous phases of the Christ story—you all know of the Nativity plays in England—the silhouette arranged by carefully adjusting lights behind a screen; musical events, great festivals, choruses, instrumental organizations, and a revival in recent years of the carolling; then the social and charitable entertainments of every description for the poor, and now the widespread movement for the community Christmas tree.

The problem in these days, in connection with Christmas, lies not in finding an occasion which will stimulate the interests of the citizens in some sort of civic celebration, but in the wise utilization of this great store of sentiment and emotion which wells up in the community at Christmas time. Is there not a possible danger that in an excess of zeal and energy we are liable to overdo this matter of the Christmas celebration, just as we did that of Fourth of July a few years ago; and as a word of caution, would it not be well for us to look ahead, and see that our Christmas does not fall into the same disuse?

We heard yesterday, in the paper by Mr. Burrill, that the Fourth of July is regarded in Boston as a "Children's Day." Would it not be well for us to realize that Christmas, the true Christmas, is the celebration of the child? I do not mean the Christ child only—but that we should one and all devote this one day in the year to the child—to the child as it is and its potentialities and possibilities as the maker of the future. To that end, I shall ask Mr. Percy MacKaye, the very next thing that he does, to write a masque "The Glorification of the Child." This could be a community drama, and the story of Jesus which has kept this celebration alive for so many years, could be its theme—the fact that in the helpless little child lie the hopes and fears of all the years to come; the helpless child is the maker of the future. With such possibilities as these for pageantry and the music-drama, the proper celebration of the Christmas festival need give us little anxiety.

And now for the definite musical side. I think first we need to make the

attempt to give all the people a chance to participate in the Christmas music; in all our towns and cities there are hundreds of children going on Christmas Eve from house to house singing Christmas carols. At the Pageant and Masque here we have witnessed the wonderful effect that costuming has, and I think these singers should be costumed, if there is nothing but a red cape, which may answer a double purpose—that of the costume and of keeping them warm. In addition to the hundreds of children who go out late in the afternoon, visiting the houses where there are candles in the windows, you will find crowds of grown people who are attracted by the singing and who love to join in the hymns and Christmas carols.

In that connection I want to say that I do not believe that we have by any means in any great assembly ever dealt satisfactorily with the problem of group singing. If I were a producer of a great masque or a great pageant I should put a great deal of my energy into having the people in the audience participate in the opening chorus. We all know how very much depends upon the first impression, and I believe having the people prepared to participate in the first note of a great undertaking of this kind would rivet their attention in such a way to what was being done, that much difficulty could be avoided.

To this end, as a preliminary, I should have a trained chorus of from 5,000 to 10,000 singers, and I should have these in groups of say 500 singers, possibly school children, scattered throughout the audience; beforehand, I should have the newspapers print the music and words, so that all might become familiar; or, if thought advisable, music with which they are familiar, such as "Silent Night" could be utilized. As we all know, music is contagious; if you hear some one singing, you want to begin to sing yourself, and in our community work I think we should use this factor.

It seems to me that what I have here outlined could be utilized in training for the Christmas Festival, especially for the singing that is to be done around the municipal Christmas tree; the school children could be trained and the old-time Christmas hymns and carols could be chosen.

In regard to the possibilities for a New Year's celebration, I think that we all realize that something will have to be done to take the place of the New Year's Eve orgy that occurs in most cities. I understand that in New York they have made a start. Perhaps it might be the presentation of a drama such as we have witnessed here, or a series of entertainments such as would attract the people in different sections of the city. As there is no particular need for attention to this matter in our city, I am giving it but slight attention now. But I am sure that the mere injunction to "keep quiet" will not accomplish very much; the kind of celebrating that is being done has been going on too long, and the people will continue the ringing of bells and blowing of horns until you divert their attention to some other form of amusement, and gradually interest them in what the spirit of the New Year really is.

The thought I wish to leave with you today is the part that music plays in the participation of the great masses, and I believe that in the proper celebration of both Christmas and New Year's, we must use music. I thank you.

CHAIRMAN BOSTWICK: At the head of our program today, you will find the subject, "Some Impressions of Historic Pageants, in the Light of the St. Louis Experience." In the beginning of this session, the speaker was not present; I notice now that Mr. Thomas Wood Stevens, author and director of

the Pageant of Saint Louis, is in the audience, and we should very much like to have him come forward and say a few words.

THOMAS WOOD STEVENS.

Mr. Chairman, Ladies and Gentlemen:

I have not had an opportunity to prepare anything for the meeting this afternoon. My subject is one upon which I have absolutely no perspective.

We are today, as you know, so entirely in the "midst of the job," and it is so engrossing, that it is difficult for me to push it aside for the moment and try to think something that is worth while saying to you.

There are one or two things that come up for expression and something bordering on the personal that I would like to say. No doubt much has been said in this Conference of the co-operation that we have enjoyed upon the part of the people of St. Louis. The response has been general and has tended toward the success of the productions. But I want to remind you that in an undertaking of this sort, there must always be found the trusted few, the people who are always there; their names do not appear in the program, they are not down for any set speeches—they do not do anything but work—but they are back of every successful scene, and every part of a scene, that little group of people who always get together and meet every emergency. And for this part of the work of the Pageant, I refer to six men on the stage, whose names do not appear in the program, but without any one of whom the Pageant of St. Louis would not have been the success that it has been—Joseph Solari, William Schoeller, Harry R. McLain, Arthur Proetz, W. G. Carson and Oliver Smith. These are the men who have assisted in successfully producing the Pageant, behind the scenes.

I know, in a more general vein, that pageantry—and especially this sort of community pageantry—has been thoroughly discussed in this Conference; my personal impressions in this respect would be practically of no value. But I do believe that a permanent instrument, such as the theater on Art Hill, in every city, would find its uses; I believe that if in this instance, some means could be devised whereby a stage similar to the one in Forest Park could be made permanent, purposes of greatest moment socially, artistically and in every other way would eventuate.

I believe that this new form of drama will have a vital interest, but it must be well done, and it is difficult to find the people and to get the voices to project the heroic note; you cannot expect to go out and pick up a cast of 7,500 people and have each one particularly fitted to the place; you are fortunate if out of that number you have 80 or 90. It is worth the undertaking to find some of the people who can do it. The degree of interest that was aroused was astounding, and the audiences we have had were inspiring. But if you want to gain more ground, if you want to keep what we have gained, it will be necessary for you to have a staff of executive artists to continue this upon a large scale.

CHAIRMAN BOSTWICK: Before the time of adjournment, we still have a few minutes for discussion. As there will also be some business to transact, the time given to each person will necessarily be limited.

We should first like to have a word from one whose connection with the Pageant has been of great value, one who is an authority on pageantry and

who has written a book on the subject; I refer to our good friend and tireless co-worker, Mr. Percival Chubb, who will now address you.

PERCIVAL CHUBB.

When, at the meetings of the committee appointed to take charge of this Conference of Cities, the matter of the general theme was discussed, I ventured to suggest—and still believe—that the phrase “The Development of a Civic Folk Culture” most appropriately describes its purpose. Our Pageant has been a great enterprise in Civic Folk Culture.

In this country we have book-culture, but there is little or nothing in our education in the way of folk-song, folk-story, folk-dancing or folk-drama which promotes a vital folk-culture. In the neglect of these things, we have lost one vital capacity on the part of the people to contribute to their own amusement. In speaking of this, I have sometimes used our experience here last Christmas. Many of you know that we had a municipal Christmas tree at 12th and Locust Streets. What actually happened was that about 25,000 people went down there and stood around waiting to be amused. We hoped they would be participants, but, with the exception of “Dixie,” few present were able to sing more than one verse of any one selection. We tried the national anthem and broke down after the second stanza. These people were bankrupt of resources. The successes of the evening were some folk-dances by groups of Bavarians or Suabians—imported folk-culture.

To remedy this state of things is what the city is trying to do in the Forest Park Pageant—getting thousands of them there and giving them an education in dancing and singing and acting which they do not otherwise get. We are co-ordinating the arts in this large and splendid way.

We now face the problem of how to preserve the by-products of this great spectacle. How shall the people who have been assembled in those groups and units be induced to continue their activities and follow up the excellent start made in developing a folk-culture—singing, dancing, costume-making, and all the arts co-ordinated in the Pageant and Masque of St. Louis—so that they may be in a position to contribute to any future festivals which we may decide to give here? Mr. Converse has suggested that it would be a splendid thing if the chorus could be formed into a People's Choral Society. We tried to get Mr. Frank Damrosch here to tell us the best way to go about forming such a society, after the model of the New York Society. I believe the time for this is right now. We need education in this regard. I do not wish to say anything unkind, but it should be known that when we tried to get some of the choral clubs of this city to come down and help us with the New Year's music, they made halting promises, but not one of them came.

So you see there has been a lack of public spirit in this field; and it required something like the Pageant to awaken the people and to show them what determined co-operative effort can accomplish.

Furthermore, we have many dramatic clubs. Other groups are studying dancing. Would this not be the psychological moment for welding together all these interests? Their co-ordination would develop in the end that folk-culture for which I have made a plea. I believe with Prof. Dykema that to develop in art-production appreciation, we must share in performance. We must participate at least to the extent of knowing some one art fairly well, in order that we may hold the key to an appreciation of all the arts. That is effective culture.

We may do much by converting local celebrations into genuine folk-festivals. Let me touch upon what should be to St. Louis, in the broadest sense, its great public Harvest Festival—the Veiled Prophet's week. Why not convert this from the crude commercial enterprise which it is into a beautiful civic pageant, inducing the farmers and country people to join in something like the old autumnal rejoicing over the bounty and beauty of Nature? The thing has the richest possibilities. But it must be of and by the people, and not simply for them; not the work of paid caterers and showmen. I might speak feelingly on this subject out of certain sad and disillusioning experiences in connection with the Hudson-Fulton Celebration in New York—but there is no time; so I will close.

CHAIRMAN BOSTWICK: I have just been handed the card of Mr. C. F. Wieland, official envoy to this Conference from the City of San Francisco, who states that he must leave the meeting, but that before going he would like to voice publicly the appreciation of California for the reception that he has enjoyed at the hands of the citizens of St. Louis.

[MR. WIELAND spoke briefly.]

CHAIRMAN BOSTWICK: Miss Florence Holbrook, of Chicago, is in the audience and we should like a few words from her.

MISS FLORENCE HOLBROOK: Mr. Chairman, Ladies and Gentlemen: Although the time given me is so very short, yet I must take a moment to say that I have been enjoying some of the most beautiful days of my life; the Pageant and Masque were such a revelation of beauty and joy.

You wish to hear of my work in Forestville School, Chicago. For years we have taken advantage of the desire of children to play—to “make believe”—by presenting dramatizations written by pupils and the works of the great writers; yearly the sixth-grade classes give Milton's “Comus” with music, song and dance. Every year the eighth-grade class presents “Antigone” in appropriate Greek setting and costume.

For two years we have given a Peace Parade on the 18th of May. In order that all the people in the district might see them, the children, 1,200 strong, from four to fifteen years of age, have marched through the streets. All the children were dressed in white, the color of Peace, with special flags, caps and garlands to mark the divisions.

The banner of Forestville led the line and then came the standard—One Hundred Years of Peace—and two boys carrying the flags of the United States and Great Britain.

Following the band was the group Liberty. Sixteen immense flags were in the line marking the divisions. The main group of Peace, preceded by thirty girls in white with wreaths and garlands of white roses, consisted of Peace and her attendants, Joy, Health, Industry and Abundance. Thirty boys carrying the peace flag, which extended the width of the street, completed this group.

Other groups were Justice, Law, Health and Education. One group of fifty children following the standard, Peace on Earth, carried the flags of the nations of the world.

After marching for two miles in the streets of the district the children gathered in the school garden and sang “America.” The effect upon the spec-

tators was inspiring and the value of such an exercise upon the moral and spiritual life of the child cannot be too highly estimated.

May it not help to bring about the condition so much to be desired—Peace on earth, good will to men?

MR. W. F. GOHLKE, San Antonio, Texas: For three days I have been in this Conference and have listened to addresses and discussions on different phases of municipal affairs; the municipal theater, and the like. When I came here I knew practically nothing about this sort of thing, but I have listened and have learned a great deal.

Personally, I am a business man, with a great deal of interest in municipal affairs and politics. I look upon the Pageant and Masque as a very large thing for this city. I hold that the corporation of St. Louis should own that stage and maintain it for all the purposes that you have outlined here today, and I will tell you how you can get the money. It is not a matter of being taxed more heavily; the only way that you people can go on with this sort of work is to get the city to own and operate all the revenue-producing public facilities; that is something that our American cities must come to; our American cities are 25 or 50 years behind the time in this respect.

I will tell you what this Pageant is going to do; it is going to wake the people up and help you to get that new charter adopted. I have read the proposed new charter and it is an admirable charter; it is a charter of freedom; it tends to the public ownership of these facilities; and the adoption of that charter, in my opinion, is the only way that you will ever get them.

MRS. BROWN, of Oklahoma: I am not an official envoy to this Conference, but I could not sit here and listen to the representative from my sister state without speaking of a pageant given in Oklahoma by 2,500 Creek Indian girls, called the "Feast of the Red Corn," in which the girls brought out the old Indian customs and folk-dances of their race. It was beautifully costumed and rendered and a very enjoyable and instructive occasion in every way, and I am sure that the people of St. Louis would have appreciated it. I thank you.

CHAIRMAN BOSTWICK: We now have about fifteen minutes at our disposal for the purpose of taking up the suggestions placed at the foot of our program. Mr. MacKaye will report for the committee appointed at the first session to deal with the matter of perpetuating the League of Cities.

Mr. Pridmore refers in his telegram to two other matters. One, the preservation for a period of three years of the Pageant stage; this matter, as I understand it, has already been disposed of, which leaves three of these items to be dealt with this afternoon besides the suggestion of Mr. Converse—the continuation of the Pageant chorus. As Mr. MacKaye is present, we will ask him to come forward and present the recommendations of his committee.

MR. PERCY MACKAYE: In the absence of Miss Charlotte Rumbold, I will read the report of the committee, which contains several recommendations for the consideration of this Conference:

Your committee, appointed to devise means for the perpetuation of this Conference, has conferred and submits herewith its report:

The committee recommends that the following form of organization be adopted by the Conference for its perpetuation:

NAME.

The name of this organization shall be:

"THE LEAGUE OF THE CITIES."

PURPOSE.

Its purpose shall be to promote civic drama and other forms of civic art.

MEMBERSHIP.

All those participating in the present Conference as officers, envoys, speakers, special guests and members of committees shall constitute charter members of this League.

Any city may apply for membership in the League and shall qualify on the appointment by its Mayor of an official envoy to represent the city in the League, and on the endorsement of such appointment by a majority of the Board of Governors of the League.

OFFICERS.

The officers of this League shall consist of a Board of Governors of not less than ten members, who shall be elected in conformity with the By-Laws of the League.

Your committee further recommends as follows:

BY-LAWS.

That the present committee of six members shall have power to increase its number to ten or more for the purpose of drawing up By-Laws to submit to the next meeting of the League, which meeting they are hereby empowered to call officially by sending notice in advance to all members of the League.

Your committee further recommends as follows:

PUBLICATION.

The speeches and the minutes of the present three days' Conference of Cities shall be published and distributed to all members of the League of Cities.

To this end the present session of the Conference authorizes the committee to devise and adopt means to accomplish said publication and distribution.

By way of explanation I will add that the committee felt that the work of the organization could be more effectively and harmoniously done with the following named members to constitute the proposed Board of Governors:

Percy MacKaye,
George Pierce Baker,
Mrs. A. Starr Best,
Henry Bruere,
Percival Chubb,
Arthur Farwell,

Hamlin Garland,
Lorado Taft,
Mrs. Ernest R. Kroeger,
Miss Charlotte Rumbold,
Miss Charlotte Taussig.

Before these recommendations are placed before the Conference for action, with the indulgence of the Chair, I should like very much to read a letter which I received from Miss Anna Hempstead Branch, of 311 W. 95th Street, New York City, as follows:

"I feel so certain that you intend the League of Cities to be not merely the splendid climax of a noble work of art, but a permanent organization, that I do not suggest it; I merely glory in the thought that such a thing is to be. I believe that the actual existence of such a League would develop a vitality in our national organism, such as we have never known.

"When this League, springing into active existence from the entity of the Masque, in a manner truly mythologic, like Minerva from the brow of Jupiter—takes, at that dramatic moment, its permanent and rightful position as an active force and organization; can it not summon all the great cities of all other nations to join in a League of the Cities of the World?

"Again, I feel so certain that this must be your intention, that I cannot offer these words as a suggestion, but merely as an expression of my own joy in the idea.

"Then, when the Cities of the World are thus solicited, can we not invite them to participate in a Pageant, Masque and Festival of Peace, for the entire World?

"Feeling as I do the splendor of this occasion, and the augustness of this opportunity, I cannot sign my letter to you in any ordinary manner.

"I am, in the spirit of brotherhood and service so magnificently expressed by the citizens of Saint Louis in this undertaking, your eager fellow-worker in any way that may be possible. And I pray that the almost divine spirit which seems to breathe through your endeavor may vitalize the organism of the entire world into beauty and peace."

CHAIRMAN BOSTWICK: You have heard the report of the committee, what is your pleasure?

MISS CHARLOTTE TAUSSIG: I move that the report be adopted.

MR. ARTHUR FARWELL: I second the motion.

CHAIRMAN BOSTWICK: You have heard the motion; we have some time for discussion, if anyone would like to speak. Those who are in favor of adopting the report of the committee and increasing its number will signify it by saying "aye." Unanimously adopted.

The suggestion for the perpetuation of this Conference of Cities having been disposed of, we still have before the Conference three of the topics printed at the close of the program; it might be well to take up these topics and dispose of them.

MR. PERCIVAL CHUBB: I move you, Mr. Chairman, that those remaining topics be referred to the Board of Governors of the League of Cities as the first matters for consideration by that Board, and for the final disposition of the same.

MR. FARWELL: I second that motion.

CHAIRMAN BOSTWICK: It has been duly moved and seconded that the remaining topics at the close of our program be referred to the Board of Governors as now constituted, for consideration and final disposition. Those in favor of this motion will signify it by saying "aye"; those opposed, "no." It is so ordered.

As this concludes the business of this session, and also the program of this series of Conferences, I now declare the Conference of Cities adjourned, *sine die*.

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